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## **EXPLORING CODE SWITCHING IN FILM MAGAZINES**

**Tejesh D. Beldar**

### **Abstract:**

English being second and foreign language has various varieties e.g. Indian English which plays harmonizing role in the socio-political-economic context. Bi/multilingual is a typical characteristic of today's Indian society. Alternative use of two languages i.e. code switching (CS) is integral part and plays dominant role in the mass media. Owing to the multilingual feature of Indian English speaker and Hindi as second language, there is a remarkable switching from English to Hindi in film magazines. CS also serves stylistic purpose of attracting the attention of the speaker. CS is a communicative strategy and due to functional or pragmatic reasons it is used. Interdisciplinary research (IDR) has enabled the researcher to study the use of language in mass-media. The present research paper centers on literature and media exploring the study of code switching in Indian film magazines. However, the further research in language and media has potential of opening the new avenues in marketing.

### **Key Words:**

Second language, foreign language, socio-political-economic context, bi/multilingual, code switching.

### **Introduction:**

Popper Karl R (1963) has rightly stated that 'We are not students of some subject matter, but students of problems. And problems may cut right across the borders of any subject matter or discipline.' The statement directs us to the interdisciplinary approach to study particular problem. Interdisciplinary research (IDR) is a mode of research that integrates information, data, techniques, tools, perspectives, concepts, and/or theories from two or more disciplines/bodies of specialized knowledge to advance fundamental

understanding or to solve problems whose solutions are beyond the scope of a single discipline. IDR can provide connections between two disciplines that lead to new knowledge and solutions. Keeping this view in mind, the researcher has employed IDR to study the code switching in film magazines. IDR enabled the researcher to study language, media and society. A survey of the literature learns that the study of code switching in film magazines is scarce. The present paper in the light of IDR explores the alternative use of language (code switching) in the English film magazines.

English is used almost in every walk of life in India. English in India has typical features of its own due to the linguistic and cultural pluralism in India. English has come to play complementary roles in the socio-political-economic context. Bi/multilingual, the use of two or more languages, is typical characteristic of present day society. The use of two or the more languages is a wide-reaching and observable fact. Such use is affecting society as well as individuals. Alternative use of two languages i.e. code switching (CS) is integral part and parcel of the speech community. It also plays dominant role in the mass media as a medium for inter-state communication and broadcasting. The use of mixed language is rampant in the area of media and creative writing such as, newspapers, movies, advertisements, radio, and film magazines. It is observed that the mass media is meant for masses and not purely for English speakers, so it does use mixed language.

Longman's Dictionary of Applied Linguistics defines CS as, 'a change by a speaker or (writer) from one language or language variety to another one.' In generic sense, CS is a term in linguistics referring to alternation

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between two or more languages, dialects, or language registers in the course of discourse between people who have more than one language in common. Sometimes the switch lasts only for a few sentences, or even for a single phrase. More broadly defined, CS occurs when people alter their speech and behavior so as to fit into different social situations. The most common changes involve vocabulary, levels of casualness or formality.

#### **Classification of CS:**

CS is classified in three types by Poplack (1980) taking into account the syntactic domain.

#### **Tag Switching:**

Tag in one language is inserted into an utterance which is otherwise entirely in the other language. Tags from another language may be inserted easily at number of points in a monolingual utterance without violating syntactic rules e.g. 'She is extremely beautiful, nahi kyaa?'

#### **Inter-Sentential Switching:**

Here, a switch takes place at a clause or sentence boundary. It requires greater fluency in both the languages than tag switching e.g. 'Mujhe vahaa jaanaa thaa, but I couldn't get time' ('I wanted to go there, but I couldn't get time.')

#### **Intra-Sentential Switching:**

Switching of different types occurs within the clause or sentence boundary. This involves the greatest syntactic risk. An example from Hindi - English discourse is:

'Usko is difficulty kaa pahile se knowledge nahii thaa' ('He didn't have knowledge of this difficulty').

#### **Probable Reasons for CS in Film Magazines:**

Owing to the multilingual feature of the speaker of the English language in India and the fact that Hindi is the second language, there is a remarkable switching from English to Hindi. There are many reasons for CS such as: Lexical gaps (gaps in denotation/connotation); lack of registral competence; neutralization; reinforcement; mood of the speaker; speakers who irregularly uses second language; for stylistic purpose; CS can also happen for no apparent reason. It can be because the speaker feels a certain word explains a feeling, situation or emotion better than the other. Rather than informational the use of CS also serves the stylistic purpose of attracting the attention of the speaker. It is used for the sake of creating humor or parody. Besides these reasons, in general exclusion of certain person/s; in-group identity; different ethnic backgrounds of the speakers also cause CS.

#### **Common Attitudes Towards CS:**

Even though, CS is rampant the fact remains that attitudes towards CS differ from one bilingual community to another. Some linguists view CS as inevitable and feel that it helps to express meanings more precisely. Those who view CS positively consider it a verbal strategy that helps in effective and emphatic communication. According to B. B. Kachru, CS is a communicative strategy. Those who view CS negatively feel that it can 'pollute' a language, it is a corrupt variety or language and therefore in polite societies it should not be used. CS being identified with a special name/label, which is generally inductive of 'mixed' nature. The labels used to identify CS are attitudinally loaded (Hinglish, Manglish, Banglish). However, not all the mixed varieties are accepted. The pejorative terms such as Tex-Mex and Tuti-futi are indicative of the negative attitudes toward switching. The present study views CS positively and considers it as a necessary strategy.

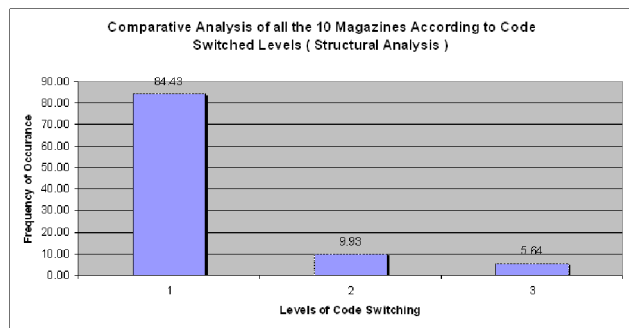
#### **Exploring CS in the Selected Film Magazines:**

An attempt has made to analyze the 10 film magazines (Filmfare). The instances of CS are categorized as per Poplack's classification discussed earlier. Further researcher has also categorized the code switched items in to Dependent Switching or Independent Switching so far as the meaning is concern. The most of the CS items contain Tag, Phrase, Idiom, Colloquial Expression, Sentence, Adjective etc. The following is the summary of the analysis of 10 Filmfare magazines as per the Level/Type of the switching.

Number of Magazine	Level/Type of the Switching			Total Code Switched Items
	Tag Switching	Inter-Sentential Switching	Intra-Sentential Switching	
Magazine 1	67	16	5	88
Magazine 2	50	8	7	65
Magazine 3	87	17	6	110
Magazine 4	54	9	5	68
Magazine 5	92	5	3	100
Magazine 6	60	2	1	63
Magazine 7	60	5	3	68
Magazine 8	64	5	4	73
Magazine 9	59	4	5	68
Magazine 10	36	3	3	42
<b>Grand Total</b>	<b>629</b>	<b>74</b>	<b>42</b>	<b>745</b>
<b>Percentage</b>	<b>84.43%</b>	<b>9.93%</b>	<b>5.64%</b>	<b>100%</b>

Important observation concerning all magazines together is that the total Code Switched items found are 745 and out of them 629 i.e. 84.43% make up by the Tag switching, just 5.64% by Intra-Sentential Switching and 9.93% by Inter-Sentential Switching. The

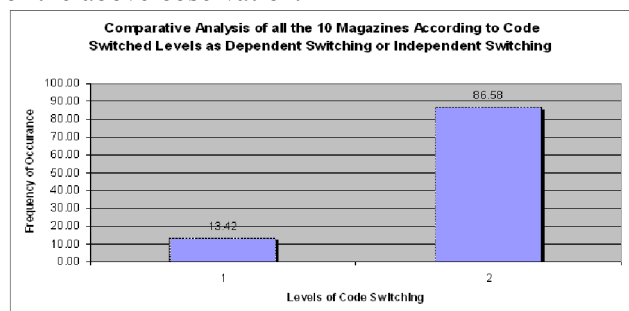
following is the graphical representation of the above observation.



The following is the summary of the analysis as per Independently/Dependently Switched Items. It gives an idea about the frequency of Code Switched items as capable of meaning with or without the context.

Number of Magazine	Independently/Dependently Switched Item		Total Code Switched Items
	Dependent Switching	Independent Switching	
Magazine 1	1	87	88
Magazine 2	6	59	65
Magazine 3	18	92	110
Magazine 4	10	58	68
Magazine 5	14	86	100
Magazine 6	11	52	63
Magazine 7	13	55	68
Magazine 8	13	60	73
Magazine 9	8	60	68
Magazine 10	6	36	42
<b>Grand Total</b>	<b>100</b>	<b>645</b>	<b>745</b>
<b>Percentage</b>	<b>13.42%</b>	<b>86.58%</b>	<b>100%</b>

The total Switched items are 745 of which 86.58% i.e. 645 are Independently Switched while just 100 i.e. 13.42% Dependently Switched Items are found in magazines. The following is the graphical representation of the above observation.



**The Findings and Conclusions:**

The IDR enables to have following findings and conclusions:

1. It is the primary observation that the use of code switched items, let it be a just simple tag as 'ji', or

'da' [as in Ramuji or Mithunda], is written in italics. This shows that the use is by intention. It is observed that each word from other language, besides English is written in italics.

2. Roman, French, Italian and German languages too are written in italics e.g., *l'amour, du jour, deja vu, joje de viver, per se, The crème de la crème.*
3. It is examined that the words in English, which are difficult to understand are code switched. Certain words mean more (connotative meaning) as they convey culturally transmitted meaning or has the specific referential quality are also code switched e.g., *chamchas, tandav, aflatoon, masala, the mera pati parmashwar treatment, jugalbandi,* etc.
4. Most of the tag switched items are independent and are capable of meaning without the context. There are just 100 i.e. 13.42% Dependently Switched Items found in magazines. In view of the above, it will be not wrong to say that most code switched items are simple to understand and they do not bring complexity so far as the understanding is concern.
5. The code switched items in Hindi language is used as pun. This really adds interest to the overall reading of the magazine e.g., '*Ghai mat karo*' (Ghai as a name of a person well known as music director and *Ghai* as hurry in English, or '*Rai ka pahad*' (Rai as a name of actress Aishwarya Rai and *Rai* as a part of a idiom in Hindi meaning making too much of a small thing). Such kind of code switched expressions need the referential knowledge.
6. Few code switched items are also translated in English so as to reinforce the statement or clear the meaning more accurately e.g., '*Jab bhi hum milte the to sher-o-shairi ka daur chalta tha. Ab who daur tham gaya*' (Whenever we used to meet, we used to indulge in impromptu poetry sessions, now such meetings won't take place). Or '*His first reaction to my songs invariably would be, Arre yeh kya leke aa gaya?*' (Now what have you brought?).
7. Rules of English grammar for code switched items in Hindi are observed e.g. '*a hatke*' i.e. use of indefinite article before noun and the use of 's' to form the plural as in '*abhinetris.*'

The present study has the potential of facilitating further research in CS in other film magazines. It might add a new dimension to the field of socio-linguistics as well. Further research might be initiated to view the function of CS in Russian, German, French and Italian languages used in magazines. The findings in studying

the impact of CS on the reader might help the editors of such magazines to decide whether to use CS in their magazines or not. One might work on the study of CS from the pragmatic/semantic perspective. Such study might come up with the conclusion that CS itself is an essential characteristic of the Indian English (Speaker). It is also possible to study CS from commercial perspective and has potential of opening the new avenues for further research in marketing.

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## CROSSING THE COLOUR BAR PSYCHIC AND COLONIAL OVERTONES IN DORIS LESSING'S *THE GRASS IS SINGING*

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### Abstract:

The aim of this paper is to investigate the importance of the psychological and the colonial issues which the protagonist of the whole story, Mary Turner, faces and cannot identify herself in the complex web of relationships. The tripartite pattern in this paper covers the main issues-the first part is surrounded upon Mary Turner's economic, psychological, racial and cultural perplexes; the second one is based on the issue of the concept of "Other"; and the last part on male chauvinism and the degradation of women and the apartheid movement. Lessing has the initial vision to see beyond the false myth of colonial strategies of civilization- A White Man's Burden. Lessing's novel draws on the fact that a colonizer poses a threat to the segregation laws in Southern Rhodesian society.

### Key Words:

*The Grass is Singing*, Doris Lessing, Colonialism.

*The Grass is Singing* is Lessing's debut novel which has multi-faceted layers of story-line that depicts the life of Dick and Mary. Set in Rhodesia during the 1930s and 1940s, this is the story of Dick, a failed white farmer and his wife, Mary, dependent and disappointed. Both are trapped by poverty, and in the heat of the brick and tin house, hemmed in by the bush, Mary finds herself seeking solace in the arms of the houseboy. Lessing insisted upon the theme of self and self-knowledge in all her novels and in this case *The Grass is Singing* is not an exception. The inter-racial relationship between the white female protagonist Mary Turner and her black servant Moses revolves the throughout the plot and "becomes the vehicle for a cathartic and redemptive alleviation" as Joy Wang points

out in his "White Postcolonial Guilt in Doris Lessing's *The Grass is Singing*" (37). Mary's psyche is sometimes under question: she cannot understand herself and this culminates into a unwise and unhappy marriage and leads to a position where she has to work with the Blacks in Turner's farm. Mary's dementia is read as a symbol of J. M. Coetzee's recent characterization of apartheid as an event of "collective insanity" and in the segregates system of Southern Rhodesia it is seen that the Turners cannot live the life as the white colonizers are habituated with. Mary and Dick are committed to their marriage but are somewhat cold and distant in their relationship; Lessing deliberately uses the word 'cold' to hint the coldness of their relationship. Mary somehow fears the repetition of her mother's life which was a very unhappy life due to their poor economic situation. Dick was living apolitical life, he strives to run the farm with his utmost effort and dreams about Mary:

...he saw a shaft of light fall from somewhere above, showing the curve of a cheek and a sheaf of fairish glinting hair. The face seemed to float, yearning upwards, ruddily gold in the queer greenish light. He poked the man next to him, and said, 'Who is that?' 'Mary,' was the grunted reply, after a brief look. But 'Mary' did not help Dick much. He stared at that lovely floating face and the falling hair, and after the show was over... (The Grass is Singing, 18).

Mary also is tired working with Dick in his farm, she was told to go for a holiday but she did not hear anybody as her friends may get a topic of gossip about her present condition:

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Weeks after she had given up hope, and had gone to the doctor for a prescription because 'she was feeling tired' and had been told she must take a holiday at once, if she wanted to avoid complete breakdown; when she had reached a stage of misery that made it impossible for her to meet any of her old friends, because of her obsession that their friendship was a cloak for malicious gossip and real dislike of her, she was called to the door again one evening. She was not thinking about Dick. When she saw him it took all her self-control to greet him calmly; if she had shown her emotion he might after all have given her up. By now he had persuaded himself into believing she was a practical, adaptable, serene person, who would need only a few weeks on the farm to become what he wanted her to be. Tears of hysteria would have shocked him, ruined his vision of her (19).

But she has nothing sentimental about Dick, she even does not think anything from Dick's perspective and does not like this slow-voiced, deep-eyed young man. Lessing pointed out the fact:

She woke in the mornings tired and depressed, unable to face the day. Her employer, used to her inevitable efficiency, told her to take a holiday and not to come back till she felt better. She left the office, feeling as if she had been thrown out (though he could not have been nicer about her breakdown) and stayed all day in the club. If she went away for a holiday she might miss Dick. Yet what was Dick to her, really? Nothing. She hardly knew him. He was a spare, sun-burnt, slow-voiced, deep-eyed young man who had come into her life like an accident, and that was all she could say about him. And yet, she would have said it was for his sake she was making herself ill. All her restlessness, her vague feelings of inadequacy, centred on him, and when she asked herself, in chilly dismay, why it should be he, rather than any of the other men she knew, there was no satisfactory reply (19).

The female protagonist of this novel is sketched in accordance with the Lessing's childhood that was marked by the culture of colonialism. The misery and poverty of Mary's rural life lead to her gradual mental disintegration, which is captured in her sexual anxiety about and fear of her household servant Moses. Mary just thinks that the farm is only to make money, but she was little disappointed "when they would see how much money they had made. It ought not to be so bad: the season had been good, and the rains kind to Dick" (33).

Mary's health was getting worsened due to the lack of a roof ceiling: she asks

He put it down, and looked across at Mary, who was sitting with a book in her lap, staring up at the roof. 'Can't we have ceilings, Dick?' she asked fretfully. 'It would cost so much,' he said doubtfully. 'Perhaps next year, if we do well' (24).

Sheila Roberts in her article "*The Grass is Singing* and Gordimer's *July's People*" argues that:

What contributes greatly to Mary's worsening health is the lack of ceilings in Dick's house, a house with an iron roof in a tropical climate. For something like ten years, until Mary's death, Dick steadily refuses to put in ceilings, pleading poverty. Yet he spends money on other farming ventures. Lessing never offers a convincing explanation for Dick's cruel stubbornness, nor does she ever mention that Dick might also find the oven-like house hot. The reader could interpret Dick's lack of action as a desire to torment Mary, but the text does not support such a reading. Dick remains solicitous of Mary to the end (142).

Mary could not tolerate the black people there, whenever she comes out of the house, she sees the "half a dozen native women and their children were sitting under the trees" (36). She even does not like the black babies sucking their mothers' breasts; she unconsciously utters 'Their babies hanging on to them like leeches.' She does not want any child as the concept of a child's lips on her breasts made her feel quite sick; "at the thought of it she would involuntarily clasp her hands over her breasts, as if protecting them from a violation" (36). But when Mary succumbs to Dick to ask him whether they should have a child or not, Dick was glad and in fact "it was the greatest happiness he had ever known from her, because she asked it, of her own accord, turning to him-so he thought. He thought she was turning to him at last, and expressing it this way. He was so glad, filled with a sharp delight, that for a moment he nearly agreed. It was what he wanted most" (49).

Mary's relationship with Dick is going to be a fade one; *The Grass Is Singing* has been read as a critique of injustice, racism, and sexual hypocrisy. Her intolerance for these black servants is going to be more complex and complicated than before. Dick's attitude is never hostile to her but the oppressive social norms and her marriage led her to be more complex than before. Mary feels an outrageous hatred for the servants and she was absorbed in controlling the natives without showing them her weakness. She shows

contempt for the natives, and finds them disgusting and animal-like and it was a native who told her in his native English “J want to drink” (44) but she said, breathless with anger, ‘Don’t speak English to me,’ (44).

She did not like the manner Dick interacts with the farm-keepers. In spite of hatred “she was disconcerted when she saw him talking, to his boss-boy perhaps, on the lands. Why, he seemed to be growing into a native himself, she thought uneasily. He would blow his nose on his fingers into a bush, the way they did; he seemed, standing beside them, to be one of them; even his colour was not so different, for he was burned a rich brown, and he seemed to hold himself the same way. And when he laughed with them, cracking some joke to keep them good-humoured, he seemed to have gone beyond her reach into a crude horse-humour that shocked her” (51). In this condition Moses the black servant is introduced and it is the primary receptacle of Mary’s gender crisis. When he is taken to be a servant for the house Mary does not feel fear of her servant Moses but rather a great deal of disgust, repugnance, and avoidance. She used to dominate over him: she checks the kitchen which Moses had cleared with his hand but commanded him again for a cliché matter- “Look at this glass, Moses,’ she commanded... He came across and looked at it politely... There was a trace of white Ruff from the drying towel down one side” (53). Katherine Fishburn argues that Mary comes “face to face with the African labourers whose sweat has made possible the privileges all colonizers enjoy.”

Marry becomes sexually frigid and soon feels the obsession with the presence of Moses. One morning she went out to the fowl-runs, which she often forgot to do, after the inspection of the nesting-boxes her sight was arrested by the native.

...she was arrested by the sight of the native under the trees a few yards off. He was rubbing his thick neck with soap, and the white lather was startlingly white against the black skin. He had his back to her. As she looked, he turned, by some chance, or because he sensed her presence, and saw her. She had forgotten it was his time to wash (52).

When Moses controls Mary, it becomes very unsettling to Charlie Slatter, the upholder of white racism. She becomes more frigid than before; even she now hears the words of Moses.

‘Drink,’ he said simply, as if he were speaking to one of his own women; and she drank.

Then he carefully took the glass from her, put it on the table, and, seeing that she stood there dazed, not knowing what to do, said:

‘Madame, lie down on the bed.’ She did not move. He put out his hand reluctantly, loathed to touch her, the sacrosanct white woman, and pushed her by the shoulder; she felt herself gently propelled across the room towards the bedroom. It was like a nightmare where one is powerless against horror: the touch of this black man’s hand on her shoulder filled her with nausea; she had never, not once in her whole life, touched the flesh of a native (56).

Moses touched Marry and she feels the sensation that he might rape her or in this condition it is nothing but a “prelude to rape” (Joy Wang, 41). The tenderness or indeed romance has grown up between Moses and Marry. The conflict within Mary, the alternating love and hate toward the Negro, the frightening awareness that she possesses the one emotion her society most violently condemns, leads to her murder. In *The Grass is Singing* there are several assumptions of a potentially sexual relationship between Mary and Moses. When she watches Moses bathe, the language and the atmosphere is charged up with the sexual ambience: ‘Remembering that thick black neck with the lather frothing whitely on it, the powerful back stopping over the bucket, was like a goad to her’ (53). Tony Marston watches Moses dressing Mary, the narrator describes - “Moses was buttoning up the dress; she was looking in the mirror. The attitude of the native was of an indulgent luxuriousness. When he had finished the buttoning, he stood back, and watched the woman brushing her hair. ‘Thank you, Moses,’ she said in a high commanding voice. Then she turned, and said intimately: ‘You had better go now. It is time for the boss to come’” (68). Mary remains, however, ambivalent about her deepest sexual desire until the end of her life. Moses’ powerful, broad-built body fascinated her. She had given him white shorts and shirts to wear in the house, that had been used by her former servants. Slater, the representative of the district, “examined her closely when they were inside the lighted room, more closely because of the way she had said, ‘Good evening.’ She remained standing uncertainly in front of him, a dried stick of a woman, her hair that had been bleached by the sun into a streaky mass falling round a scrawny face and tied on the top of her head with a blue ribbon. Her thin, yellowish neck protruded out of a dress that she had apparently just put on” (64). Charlie was very much taken aback with this situation:

He was disturbed by her, when he had time to think about the strange, silent, dried-out woman who seemed as if she had forgotten how to speak. And then, it would appear that she realized she should

make an effort, and her manner would become odd and gauche. She would talk for a few moments with a grotesque sprightliness that shocked Tony and made him uncomfortable. Her manner had no relation to what she was saying. She would suddenly break into one of Dick's slow, patient explanations about a plough or a sick ox, with an irrelevant remark about the food (which Tony found nauseating) or about the heat at this time of the year (67).

In this regard Sheila Roberts comments that "...Mary cannot help but project onto Moses the sexual power of the father. Moreover, Moses is huge and black, the embodiment of colonial fears of African sexual prowess." And Eva Hunter remarks that "The dreams ... reveal that she is unable to protect herself against pain and punishment because she has been taught that resistance is useless-to be a woman is to be powerless, at least in relation to a man."

Thus Lessing's debut novel circles around the complex explorations of cultural boundaries and "The valorization of the masculine hardly constitutes a critique of colonialism or a prophecy of its demise. Mary's death does not usher in any changes to the farming community which hated her. While the novel is clearly an indictment

of racism, racist conditioning is only a part of Mary's complex nature and not the part that leads to her breakdown" (S. Roberts, 136). The book seems to undermine the horrors of racism and the ill effects of colonialism and lastly the dictum comes out of the text that Moses killed Mary, not "Africa."

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## COMPARATIVE STUDY OF LITERARY IDEOLOGY BETWEEN TAGORE'S *GITANJALI* AND KOLATKAR'S *JEJURI*

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### Abstract:

The present paper illustrates comparative ideological differences between two major Indian poetical works like 'Gitanjali' and 'Jejuri.' Comparative elements are observed mostly in the core theme of both these works. Tagore was expressing in all over his work for complete devotion to God, Kolatkar criticizes divinity itself in concern of scientific world influenced on him. Mysticism working within Gitanjali and surrealism in Kolatkar are other two important concerns. Both living and non-living things are included by Tagore in his work become only sources for such findings. These works have been influenced by two major theories like; Mysticism in their presentation of art and Surrealism in deducing meaning from their art. Tagore's Gitanjali relates to pre-independent era when faith on God-divinity was an optimistic source for a colonized country. In Jejuri we find very opposite side of this coin, which was work of an independent country, where faith itself had been marginalized due to political upheaval and misjudged thinking. Structural differences in these works are the next elements for comparison. Though 'Gitanjali' was written in simple prose-poetry set-up, its difficulty will not be subsided below free-verse technique of 'Jejuri.' Imagery is another important concern. Tagore uses rural, pre-modern images in his work, as his poetry itself was developed before Modernism. He had sense of real touch of nature which repeats in his work enrolling Wordsworthian approach to his poetry. Kolatkar's images seem to be highly modernized including all imagistic techniques like railway-stations, pie-dog, watch, and postmaster. Thus Modern poetry tried to achieve its glory through such Imagism. This

comparative study depicts the ideological development of Indian English poetry from Tagore's old generation to Kolatkar's new generation.

Indian English poetry has been flourishing from its origin as a canvas for picturisation of Indian Consciousness in the Literary World. It has achieved its own philosophical and Indigenous significance in the World Literature. *Gitanjali* by Rabindranath Tagore is the culminated work of Indian English poetry. This work is translated version from original Bengali works like *Gitanjali*, *Naivedya*, *Kheya* and *Gitimalya*. It is awarded Nobel Prize for Literature in 1913. Gitanjali reflects religious, philosophical mind of a poet. *Jejuri* by Arun Kolatkar a Maharashtrian bilingual poet is also significant work in the late 20<sup>th</sup> century literary India. It is awarded in 1976 by Sahitya Akadami Award. Jejuri is pilgrimage in Mid-Maharashtra of Khandoba God. Actually it is only purpose of Kolatkar to represent Jejuri as critical picturisation of Indian society and superstitions. These both works are very different from each other in concern of other facts. But here in this context only Ideological Differences and related concepts are focused for the sake of simplicity and unity of an approach. So Literary Ideology is important point of consideration.

Every poet has his own special creative thinking, which reflects through his works. It varies from person to person. Psychological development can't become the part of such Ideology as it marginalizes only subjective consideration. Literary Ideology includes poetic style, periodical influences, important features and intentions of the poets. It is vast approach inclusive

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all important works of authors. However in this paper only famous works have been taken in context which will be sufficient to expose Literary Ideology between two poets. It will be free from all un-necessary parallel biases which are present in other works in fragmented forms. It is beneficial to concentrate point of view within expected limit. Such a Literary Ideology has been described with following major points.

#### **Thematic Approach:**

In concern of themes these both works are very different from each other. In *Gitanjali* Tagore has devoted his self in service of his 'Lord of Life.' This is major central figure in these Song Offerings. It is the very 'self' prayed by Tagore as our own true-pure self which guides one, inspires one and also helps one in his follies and failures. We can say that Lord of Life is the active protagonist of *Gitanjali* for whom Tagore has offered no. of songs. However *Jejuri* is both atheistic and agnostic criticism of famous devotional place in Maharashtra. Though the surface concept of this poetry is centralized around this one place; it shows generally an average panorama of devotional society in India. *Jejuri* comments on multi-faithfulness and filthiness in Hindu Religion. It is surely an effect of scientific approach applied by Kolatkar. Tagore has not referred anywhere about such facts in his work. His is the complete devotional approach more emotive than being practical. He addresses to the inspiration hidden in form of divine spirit in everyman. His philosophy intends towards such a self search. Thus Tagore decorates traditionalism and Kolatkar criticizes it.

Devotion in *Gitanjali* and criticism in *Jejuri* are the two major thematic concerns comparatively observed. Tagore promotes concept of faith towards God as; "heroic host of the interminable path" (*Gitanjali*, song 48).

But note the approach in *Jejuri*;

"he popped a stone in his  
mouth,  
and spat out gods" (*Jejuri* 23).

Thus God has honored in *Gitanjali*. It is specially regarded. But in *Jejuri* God has generalized like spitting. Kolatkar's agnosticism has surely touched with modern flow of Scientific thinking. He did not deny God but he denied hypocrisy about the God. This contrast between these poets seems to be like Victorian conflict between Faith and Reason. *Gitanjali* is the doctrine of faith on self, on God, on the mystic persona created by him of The Lord of Life. However *Jejuri* is a prospectus of reason, religious precipitation, and priest hypocrisy and about the superstitions. There are such questionnaires

of all doubts on God and religion. So reason is the central saga of *Jejuri*. In such a way these two works represent faith and reason like two flows of Victorian England. And nowhere in these collections have these two flows compromised. Here two boundaries are made between these two works. It concludes that *Gitanjali* is literary version of Bhakti poetry and *Jejuri* is an ironic version of Bhakti poetry.

#### **Mysticism & Surrealism:**

Mysticism is the pre-modern term used for those poetic works including indefinite symmetry of images which expresses certain mystery which is not easy to be revealed by verbal description. In *Gitanjali* this technique is over imposed by poetic mood of creation. Tagore has used no. of various forms to devote Lord of Life. He used images from classical Indian love poetry. Thus all these characters like traveller, poor singer, the bride and natural objects become sources of this mysticism. Prof. Iyenger has mentioned about it as '*Gitanjali* is the recordation of vicissitudes in the drama of the human soul in its progress from the finite to infinite' (Ref.2). Different images, supreme simile are other poetic devices which forms such mysticism in the poetry. Tagore is the master, fore-grounder to apply this technique, but it is not so voluntarily practiced. Rather it is but an unconscious outcome of Tagore's philosophy in form of mysticism.

Surrealism is modern term compared to mysticism and its influence on Indian English poetry. Kolatkar has tried to show the reality of faith in Indian Society. But he has voluntarily used this technique of Surrealism in his various poems. For instance take an example of typical poetry like 'Hills.' From the first short stanza to last stanza 'hills' and 'demons' these two words have repeated alternatively. It is not for the purpose of certain musical set up which is hardly possible in free verse poetry. These words have purpose to surrealise the image where at a time open hilly area and mythical stories have been referred to each other. Mrs. Raykar mentions as, 'Thus everything in *Jejuri* seems to exist on two levels: literal/physical level and legendary/mythological level' (Ref.7). These two levels are played important role to expose surrealism. Beyond such approach only both mysticism and surrealism have treated in equal sense in these both works. In the song 45<sup>th</sup> of *Gitanjali* these levels are repeated. So it may also part of surrealism. Coming of God is not definitely answered by Tagore. Which itself might be denotation to incarnations of God which takes place after an interval of time. In Tagore's *Gitanjali* there is no. of happenings which may be related with surrealistic art.

In song no.71, there is metaphysical world of Maya made by Tagore. In such single poem these both levels mentioned in 'Hills' of *Jejuri* have come.

Meanwhile *Jejuri* has not such a touch of mysticism in its presentation. Whatever showed by poet is without any mystery inclined within surrealistic techniques as mentioned above. Thus Tagore's images invite both mystical and surrealistic features of modern poetry; and *Jejuri* has become only an attempt to specialize surrealism with the base of realism in the traditional mind of Indians.

#### **Periodical Approach:**

It already has been stated that Literary Ideology has direct influence of the period in which the art of poet had been flourished. These both works *Gitanjali* and *Jejuri* in this consideration are very different from each other. Former was related to the pre-independent era of Indian English Literature; while *Jejuri* is post-independent product of Literature. So devotional mind seeking for salvation in *Gitanjali* is but an unstable collective unconsciousness of Indian society searching somewhere peace through their chaotic world. Tagore represented this unconsciousness which had been collectively contemplating in the contemporary society. So he sought further his invocation for the peace, freedom, salvation and unity in such way.

*Jejuri* presents very opposite picture of this collective unconsciousness of Indian society. As *Gitanjali* was made in 1912 and, *Jejuri* is in 1976. The period faced by *Jejuri* was that of celebration of freedom and also of political upheavals taken place in country. Tagore's was the age of faith before an age of science of which Kolatkar became major voice. His is not an atheistic approach but it is clearly an agnostic approach to reform the God and divinity around him. It was the result of newly emerging society detaching from the old beliefs buried below new advancements. Prasad has noted about *Jejuri* that 'It was the demand of the changed socio-cultural milieu of India in order to bring into focus the reality of jaded religious faith' (Ref.4) Before the independence unity, faith were important, while after it need became about reform that unity and faith. Thus *Gitanjali* and *Jejuri* are the two voices of two different generations. The generation of faith and the generation of reform such faith.

*Gitanjali* was the product of colonized India. Life in that time was continual warfare, so noted by W.B. Yeats in his introduction to this work. Nowhere in this whole work there is touch of socio-cultural happenings around poet. Poet became aloof from the reality around him. Thus *Gitanjali* is the form of ivory-tower in the

colonized country. This run away from reality later in post colonial period became an extinct need of new generation. So simplicity and fluency observed in *Jejuri* is not easily found in *Gitanjali*. These are the direct influences of colonialism. Tagore creates for unique center of faith and Kolatkar rewinds this faith with agnostic approach. It shows the changed, post-colonized mind. *Jejuri* is the change of attitude towards new society of cultural post modern era, where science guides all faith and views. So S. C. Herrex rightly observes here, "Jejuri as modern ironic version of Bhakti poetry appropriate to an age in which scientific rationality and religious faith are skeptical to each other."

#### **Structural Approach:**

*Gitanjali* and *Jejuri* are very different works in concern of their structures. *Gitanjali* hasn't any unique theme which is but a set of about 103 songs modeled on devotional Bhakti poetry of ancient India. *Jejuri* has pervaded its themes in no. of various poems which are related to major theme of poetry. *Gitanjali* seems to be a unique work presenting unique approach of devotion. But *Jejuri* hasn't such unity in its structure. These are poems about various themes like mythological stories, architecture of temple, ruined structures these all parts become integral set up of major theme in *Jejuri*. Comparatively *Gitanjali* is in the epic manner where from start to end flow of musical delight has been maintained. But *Jejuri* is in very splitting manner. Though major theme is carried in different segments it does not prove unity or association of sensibility in general. It is variably dissociated due to division in different poems.

*Gitanjali* is written in prose-poetry format. This is very different and rarely applied verse in modern poetry. Tagore also has used repetitions, archaic words and various figures of speech. Sometimes giant metaphors are also used. *Jejuri* is very different from such form. It is panorama of free verse poetry which is influenced by Imagist techniques. Indigenoussness applied in *Gitanjali* is nowhere in *Jejuri*. It is reflection of modern world poetry in the mould of Indian socio-cultural milieu. See the following lines from *Jejuri*,

he looked inside  
wondering

which god he was going to find (*Jejuri*, p.20).

Thus nothing is difficult in such poetry but an incident presented about wondering god. It shows modern poems trial in aesthetic value in imagist poetry. The commonness intends about the hidden meaning behind it. Now see the line from *Gitanjali*;

“Thy gifts to us mortals fulfill all our needs and yet run back to thee undiminished” (*Gitanjali*, song 75).

And from *Jejuri*;

Scarce a glance

At the fierce eyes and the war

paint, on the face of Malhari Martand (*Jejuri*, p.40).

Thus the flow of sensibility is maintained with prose-poetic structure in *Gitanjali*. It was apt for theme of this poetry. In case of *Jejuri* free verse became essential where poet has included both social, religious approach with modern form. These both structures are result of two periods separately experienced by these poets. Tagore's style is mainly original, Indian style while Kolatkar's is influenced by Western poetry.

#### Imagery:

In concern of stock images in *Jejuri* and *Gitanjali*, there are different views. It can be said that *Gitanjali* is richer than that of *Jejuri* in imagery. Richness in *Gitanjali* is not presented with mythological stories or references to the legends. So image in *Gitanjali* provides both intellectual and emotional appeal by readers. This is the strongest point of comparison. See the following image of prisoner: “It was I; said the prisoner, who forged this chain very carefully....hold the world captive ...links were unbreakable..., I found held me in its grip” (*Gitanjali*, song 31).

And an image of Chaitanya in *Jejuri*:

the hills remained still

when Chaitanya

was passing by

a cowbell tinkled ...

the herd of legends

returned to its grazing (*Jejuri*, p.49).

Prisoner in Tagore's poem is at a time his self and certain abstract passion of human mind which binds him in the temptations. Thus Tagore's image has such a Universal richness and maturity which involve both abstract and concrete world. In *Jejuri* see the image of Chaitanya is allegorized in form of shepherd. This is not so rich image as that of former. It also signifies intentions on poets of different point of views. Tagore was over-devotional but Kolatkar is critical about this fact. Ideological differences are not in lexical level but they are observed at the level of imagery made by poets.

Tagore has repeatedly used stock images like traveller, bride, prisoner and poor singer. Vice-versa in *Jejuri* all mythological images are related to traditional stories, and things like reservoir, railway station, tea stall, station dog, rat, hills, and buses are the general images used by Kolatkar. Conclusively it will be said that Tagore is rich in selections of stock images, but in Kolatkar we find no. of variations. Mysticism in *Gitanjali* is due to imagery within it more than verbal play; while surrealism in *Jejuri* is an outcome of linguistic techniques and various implications.

#### Conclusion:

*Gitanjali* is the highest creation of Indian English poetry. It is kaleidoscope of Indian thinking in the pre-independent era. So its comparison with *Jejuri* is like finding two different peaks of different mountains. Such an Ideological investigation is the result of two periods, two generations and of two attitudes changed due to Indian Freedom. Though these both works are more different from each other in concern of structure and form, Intended ideological difference is satisfactorily observed. Comparison between themes, images and also of periods is focused here. Critical concepts like mysticism, surrealism are also followed. Thus Literary Ideology between two major poets has differentiated with the help of various concepts included in this paper.

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## THE TECHNIQUE OF NON-FICTION: WITH SPECIAL REFERENCE TO V. S. NAIPAUL'S *INDIAN TRILOGY*

Vinodkumar Pralhadrao Chaudhari

### Introduction to V. S. Naipaul:

Sir V (Iddiyadhar) S (Urajaprasad) Naipaul- one of the world known figures in the commonwealth literature- of Indian ancestry, was born in 1932 in Trinidad (West-Indies). The desire for further education brought him in London in 1950 for studies at University College, Oxford. Since 1954 he has been writing incessantly Novels, Non-fictions, articles and Letters. His strong realistic objective approach of non-attachment in stating the unpalatable truths about the colonial societies and the misfortunes of the marginal has brought him several prestigious awards like John Liwellyn Rhms Memorial Prize in 1957 (for *The Mystic Masseur*), Somerset Maugham award in 1959 (for *Miguel Street*), Hawthoden Prize in 1963 (for *A House of Mr. Biswas* and *Mr. Stone and Knights Companion*), W. H. Smith Award (for *The Mimic Men*), The Booker Prize in 1971 (for *In a Free State*) and this Himalaya of prizes has reached its zenith when he received the Nobel Prize for Literature in 2001. During his travels he stated his views about religious life of the Muslims and the Hindus.

The Nobel Laureate began to travel in 1960. His first Non-fiction *The Middle Passage* (1962) paints his impressions of colonial societies in the West Indies and South. America. His visits to his ancestral land, India aroused many crises as he attacked the social religious and political life of the Indians in *An Area of Darkness* (1964), *India: A Wounded Civilization* (1977) and *India: A Million Mutinies Now* (1990). His another Non-Fiction *The return of Eva Peron* (1980) records his experiences of travel in Argentina, Trinidad and the Congo. His impressions about the Islamic world and Muslim fundamentalism in Indonesia,

Iran, Malaysia and Pakistan are recorded in *Among the Believers: An Islamic Journey* (1981) and *Beyond Belief* (1995).

### As a Writer:

For the Nobel Laureate “the Novel is from of social enquiry.” His curiosity to travel and the search for identity has laid him towards non-fiction. Since then he has been exploring and experimenting the new literary genre known as non-fiction. Quest for identity is a central theme of his novels as well as non-fictions. He depicts the mimic life of the colonial marginals in his writhing.

### The Contributors:

Many world acknowledged personalities have contributed the new genre of non-fiction. Some of them are E. Amadi, Isak Dinensen, Clark Blaise, Shiva Naipaul and Bharti Mukherjee. But it is V. S. Naipaul, the Scholar Gypsy, who brought into light non-fiction and then the whole literary world caught it.

### The Non-Fiction:

This technique requires highly poetic and imaginative mind, as it helps to recreate facts into fiction. The writer of non-fiction makes use of a new mode of expression which stands close to the art of journalist but of differs primarily from the function and the method of journalist. Thought apparently it seems that the writer is moving sway from the centre but he remains close to the central point. Thus the writing becomes ‘the filtered truth.’ This gives philosophical and universal touch to the entire work.

### Features of Non-Fiction:

The new literary genre Non-fiction has following prominent features.

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### 1. The Use of History:

The writer by using history brings past close to present. V. S. Naipaul brings past close to present by connecting different event of history occurred at different points of time chiefly on the basis of their identical impact and effect. The history of Sikhs is revealed by connecting following events in 'India: A Million Mutinies Now' (1990).

Though at Malerkotla in 1782 the Sikhs were massacred by an invading Afghan army, in Malerkotla in 1947, at the time of partition of India and the population exchange between India and Pakistan the flight of Muslims to Pakistan and Sikhs and Hindus from Pakistan in Malerkotla in 1947- because of that Afghan nobleman who laid down gold sovereigns over the cremation site of the two sons of the 10<sup>th</sup> Guru, no Muslim was harmed. In the 1960s the Sikh political party, the Akali Dal, nominated the Nawab of Malerkotla as their candidate and he got the Sikh vote in three elections.<sup>1</sup>

### 2. Economy of Words:

Writer of non-fiction with the help of few words covers the big span of life. For example how the changes the have taken place in the Muslim world within six months are narrated by him in 'Among the Believers: An Islamic Journey' (1982) (Karachi, Pakistan, Six months later):

Many things had happened in those six months; the Muslim world had been on the boil. The American embassy in Teheran had been seized by Iranian students and more than fifty embassy staff held as hostages. There had been a siege and gun battle in the Mosque at Mecca, hinting at underground movements in the kingdom of Saudi Arabia. The Russians had invaded Afghanistan. In Pakistan itself there had been changes. In August and September there had been talk of elections. Those elections had been cancelled; material law had been tightened the news papers were censored there were public whippings.<sup>2</sup>

### 3. The Reference of Literary Figures and the Use of Literary Allusions:

The reference of literary figures and the use of a literary allusions is next feature for of the non-fiction example Indian way of life is "to work without thinking the benefit" (He quotes from the *Geeta*).

At the same time he opined on writers like R. K. Narayan, Vijay Tendulkar, Anantha Murthy, Namdev Dhasal, Conrad, Graham Green. Etc.

### 4. Artistical Focus on the Point of View:

To focus point of view artistically is the most striking feature of non-fiction. For example the fast changing situation in India, compare to his first visit in 1962, is described by him in *India: A Million Mutinies Now* (1990).

The India I had gone to in 1962 was like a different country. The India I had gone to in 1962 had been like a place far away like a big journey. I had not seen that kind of private wealth in 1962.<sup>3</sup>

### 5. The Use of Various Artistic Devices:

The writer of Non-fiction uses satire, irony and metaphorical language to convey truths about people, societies and religions, more powerfully. His satire is unbearable. For example the following observation about-India in 'An Area of Darkness' (1962) is intolerable: "Indians defecate everywhere. They defecate, mostly, beside the railway tracks. But they also defecate on the beaches; they defecate on the hills, they defecate on the river banks; they dedicate on the streets they never look for cover."<sup>4</sup>

### 6. Require Clear Heart:

Non-fiction writer requires clear heart, not biased one. He has to listen and observe people very carefully. This observation and listening should go with clear heart and then only Non-fiction work becomes creative.

### Conclusion:

The above features and introductory part about the technique of Non-fiction highlight that it requires a great skill and craft. It is called as 'a crafted work.' In this connection Annie Dillard says in *Inventing The truth* (1987). "Let me put in a word now for a misunderstood genre: literary Non-fiction..... That is, works of Non-fiction can be coherent and crafted works of literature..." Like a 'bricoleur' (who differs from an engineer) the writer of non-fiction uses all materials at hand to make his writing mere creative. He piles memory upon memory and experience upon experience.

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## **STYLE OF PHILOSOPHIZING: EXISTENTIALISM**

**Aneela Malhotra**

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The fundamental question of the evolution of the Universe, the beginning of the World and most significantly the origin and the existence of the human being or man are searched and researched from the day human being is emerged or from the day the Almighty had created the first creatures, Adam and Eve. At the same time God created the first sin by the first man, when Adam ate that forbidden apple in the Eden garden and oppose God; which resulted in the cycle of life and death and downfall of man. The answers of all these problems are still unrequited and still human being is unaware about the history of his mankind and entire institution in which he lives. Man is yearning for the appropriate answer about the history of his origin and existence and his longing leads to the numerous searches on the primary problem with which he lives.

From the commencement of the human history till the present era, man is trying to answer about his evolution and creation. The mystery of the existence of man is the most momentous as only human being has the capability to think, suppose, reason, to comprehend his self, to choose, to create himself to fabricate his present existence and future existence consciously.

The most recent style of philosophizing that deals with the un-accountable question in the philosophy termed as Existentialism. This term have been instigated by the French philosopher Gabriel Marcel in mid- 1940's which is later adopted by other philosophers such as Jean-Paul Sartre, Simon De Beauvoir, Albert Camus and later on it was adopted by Soren Kierkegaard, Friedrich Nietzsche, Martin Heidegger, Franz Kafka and others.

To get acquainted with the crux of this style of philosophizing, it is very considerable to comprehend how this term has been derived, it will elucidates itself if we split the term Existentialism, as Exist, Existent and then Existentialism.

The term 'Exist' means 'to subside outside himself', in simple words it means to stand out or the individual creates himself; anything exist means to have a place and time in the real world. The individual exist outside himself and this is a continuous process till his death which says that human being has the capability to outshine his present and enter into his future consciously.

The term 'Existent' means 'to exist outside of' this explicate human being consciously takes leaps from himself and moves further because only human beings have that specific and particular type of consciousness to think and choose one alternative from all the alternatives. For example: We generally use 'I' rather than 'it' for the human beings and mineness denotes that my existence is unique and distinct from the existence of everyone else. In Existentialism the term 'Existence' has a very significant meaning because all existentialists agree on one point-only human being exists, and according to them all trees, animals, insects, vegetables, mountains, rivers, angels, world, soul and even the God, they are, they do not exist in this world. Only human being/man exists.

Therefore, the term Existentialism is a philosophy about concrete individual and his freedom. According to Jean-Paul Sartre,

*The word is now so loosely applied to so many things that it no longer means anything at all.<sup>1</sup>*

This philosophy is defined as,

*The problem of the existential man is an 'infinite mind caught within finite body.'*<sup>2</sup>

So this states that this style of philosophizing began from man than nature or this philosophy deals with the subject than the object. It is developed to understand the fundamental question about the evolution and existence of the human being. This philosophy also has two core tendencies and with the help of them we can segregate the existential philosophers from each other, they are Theist and Atheist. This philosophy includes convinced Christians who strive for faith and believes in the existence of God and equally convinced Atheists, who rejects faith and God. For instance, the father of Theist Existentialist is Soren Aabye Kierkegaard, and his followers Gabriel Marcel, Martin Buber, Karl Barth, and Paul Tillich etc. On the other hand, Jean-Paul Sartre, Simon de Beauvoir, Franz Kafka, Jose Y. Gasset and father of Atheist Existentialist Friedrich Nietzsche sincerely rejects the faith and Christianity. Still there are few philosophers who do not fit in this scheme such as Martin Heidegger claims to be neither theist nor atheist and is associated with Nazis, Karl Jaspers have resemblance with liberal Protestantism, Martin Buber is a Jew and his philosophy is entwined with Hassidic tradition of Judaism, Fyodor Dostoyevsky is deeply rooted in the spirit of Russian Orthodoxy.

In spite of the divergence within the existentialists considering the core the tendencies, all the existentialists agree on one point that human being/man exists which is also considered as the major limitation of this style of philosophizing as the philosophy is centered on the individual only.

This is explained by Jean-Paul Sartre's famous proposition this is,

*Existence Precedes Essence.*<sup>3</sup>

*Existence precedes and commands Essence.*<sup>4</sup>

This elucidates that human being exists not because of some reason, rationale or essence but the existence of human being precedes its essence. According to this notion human being/man exist as a biological being, then with his decision making ability and understanding he creates himself or comes face-to-face with himself. After this with the ability to shape his future and freedom to choose one preference from the other options, he surpasses his present and enters into his future consciously; as only human being have the potential to think and make a decision about their existence and being. And finally, he becomes an Existential being who is solely responsible for our present existence and future existence.

For example: A paper knife is designed in a way that it should be sharp enough to cut the paper but it should not be sharp to be dangerous. It means that it is designed according to that purpose and essence of the work.

But man exists, not because of some purpose or reason but our existence precedes our essence.

According to Thelma Z. Lavine,

*Man is conscious subject, rather than the thing to be predicted or manipulated; he exists as a conscious being, and not in accordance with any definition, essence, generalization, or system. Existentialism says I am nothing else but my own conscious existence.*<sup>5</sup>

At the same time there is a tragic element with the existence of human being, in any case, as far as individual is concerned existence ends in death. This trait mark the human being off from all the other living species, human being is aware about his death and is living in the face of his end.

According to Martin Heidegger,

*Man already has of his existence as a 'being-towards-the-end.'*<sup>6</sup>

In other words, human being is not just the part of the universe but stands against the reality of the tragic factor, about his death.

Jean-Paul Sartre illuminates another significant point in this style of philosophizing, that is,

*Man is Condemned to be free.*<sup>7</sup>

Human being have freedom; freedom to decide one alternative from all the other alternatives and at the same time he is solely responsible for his actions and reactions. And according to the existentialists, other beings do not have this capability and potential. As once cast into this world human being is responsible for everything he does. Freedom is a compulsory factor and it is a burden, as in the beginning the individual does not have any identity and meaning in his life and ones thrown into this world, the individual is bound to take his decisions, to create his values and identity, to explore himself, and give meaning to his life and at the same time he is responsible for his actions.

Therefore sometimes human being takes concession from the freedom and runs away from taking independent decisions and takes some outer help such as culture, religion, situation, circumstances, etc. but every time an individual takes any decision it is a job of responsibility and only he will be responsible from taking that decision. According to Gary Collins,

*We can try to avoid making choices by doing nothing but even that is a decision.*<sup>8</sup>



In short, we can say that, if an individual takes decision of his own or take support of some outer help, he and only he will be responsible for his actions. In every way, he is condemned to be free.

For example: If a man acts cruelly towards other people, on one hand he is defined as cruel man and on the other hand he is responsible for being cruel to others. Still in all this the individual have freedom to choose to act, to choose to be a god human being instead of cruel man.

It is also believed that if a human being takes decision with the help of other, it is called as lesser type of freedom or false-decisions which is termed as 'Bad-Faith.' In simple words this states that the individual is not using his capacity of freedom or decision making ability. In this philosophy, the life of every individual can be segregated as Authentic and Inauthentic life, if an individual takes decision without any outer help is considered as Authentic life and if the individual disowns his freedom and choose under some pressures such as emotional, traditions, religion, societal etc., it is considered as Inauthentic life.

Human being have the freedom to choose but freedom is only a choice, an individual being do not have the freedom to achieve it. As we cannot control certain circumstances and situations, lots of things are there which are not in our hands. At the most, the individual can rebuff that; he can refuse certain situation or circumstance but to replace that is not in his hands.

*Man is a self-reflecting animal in that he alone has the ability to objectify himself, to stand apart from himself, as it were, and to consider the kind of being he is, and what it is that he wants to do and to become.*<sup>9</sup>

The study of existence of human being is as old as human being himself. Therefore the roots of this Existentialism can be traced back in the history of philosophy or the pre-philosophical attempts to attain some self-understanding and his evolution and creation. Plato's student Aristotle wrote a very famous sentence, all men by nature desire to know.

In the beginning, Mythology studies about the identity of the individual, history of human origin, gaining self-understanding and how the things originate. Mythology literally means a traditional story of early history or explaining natural events. Mythology is an intricate phenomenon and it doesn't interpret the relevant and pertinent results, as it belongs to that culture when definite language had not developed, therefore mythology may leads to numerous interpretations. In spite of all these ambiguity Existentialists assume that

Mythology studies the most significant characteristics that is the core tendency of the Existential style of philosophizing; the self-questioning and self-understanding. And at the same time, Existentialists consider Mythological approach as the significant factor in understanding the history or origin of mankind.

The Mythological stage of thoughts can be divided into sub-branches which are meant to study about the related problems. In the beginning, the Hermeneutics of Myths studies about the intelligent happenings that had given rise to the stories in the first place but it fails to distinguish the authentic myth from the narrative and legend. Then the Metaphysical myths attempts to treat myths allegorically but no literal language was there to describe it. Then it shifts to the Etiological myth which is a primitive science that portrays the origins of natural events or human institutions. It expresses symbolic manner truths about man's own life and thought. Specifically, the existentialists saw in this mythology about the first grouping towards the identity, the story of human origin, gaining self-understanding and about the origin and history of the mankind. Another sub-branch which is found in every culture is the Anthropogonic Myths that deals with the Hebrew account of the human origin, telling about how man God formed man of the earth and breathed life and spirit into it.<sup>10</sup> Which directly explicate about the metaphysical truth and his existential awareness of the anxiety, freedom, absurdity, guilt, contradictions and even to the tragic element that is death. And the Eschatological Myths studies about the most significant theme of the existential interest, about the death-awareness; human being is living in the face of his death, which makes him distinct from all the living species in the entire world. It not only speculates about the end of the world but struggles to find some meaning of the principles and doctrines of the human existence.

To understand the theory comprehensively, first we have to understand the philosophical 'conception of man' and Autology/Anthropology problem 'what is man.' Autology, it is the study of oneself or individuality, which in recent times termed as the Anthropology. They both dealt with the momentous question about the existence of human being. Being a modern notion in the history of science, Anthropology has branches which study human nature from different angles, such as physiological, sociological, psychological, archaeology, linguistic, cultural, and biological anthropology and have contributed in our knowledge of man to a great extent.

The problem is still unsettled, as no one in this entire world is able to understand and answer the fundamental

question, and for the same reason it causes the need to have the collective study of philosophical approach with the anthropological study. In 1920's, on that grounds a new and specialized branch of anthropology was developed, termed as 'Philosophical Anthropology' sometimes called as 'Anthropological Philosophy', which studies the human nature from philosophical point of view, is applied to study the denotation of the human existence. In simple words, it studies the existence of man, his experience and interprets philosophically about the facts discovered by various sciences. It connects the other anthropologies into this new and developed branch which encounters with all the special science. It is not only the study of the nature of the man, but it distinguishes him from the other living being, differentiates him with all the other living being in respect to his traits and potentials, such as his character, personality, behavior, emotions, and feelings. Recently, it has had initiated with the scrutinizing the 'Ontology', it is considered as the major part of philosophy known as metaphysics and it is the philosophical study of the nature of being, existence, or reality and deals with the study of entities, that cooperates in human relationships with a major theme termed as intersubjectivity which is the study of how two individuals, subjects, whose experiences and interpretations of the world are completely different to understand and communicate to each other, and which further moves towards the philosophy of existential and phenomenological themes.

In the beginning, a bishop and ancient Christian Latin philosopher and theologian, St. Augustine, have had a clear visualization about the philosophical anthropology, who explicate that the human being as the ideal harmony of two substances that is, 'body and soul', and according to him the soul is superior to the body. St. Augustine, further explains body as a three-dimensional object composed of four elements and soul does not have special dimensions. But later the founder of the philosophical anthropology as an independent discipline was a German philosopher, Max Ferdinand Scheler, he is also known for his work in phenomenology, and ethics. He found his philosophical anthropology in the Christian metaphysics and defined human being as loving being, having lived body, soul and spirit. The other philosophers influenced by him were Helmuth Plessner and Arnold Gehlen, and they represent the philosophical anthropology as a movement. Max Ferdinand Scheler even developed the philosophical methodology for Edmund Husserl. Later in 19<sup>th</sup> and 20<sup>th</sup> Century this philosophical discipline was given eminence by German philosophers and idealists like

Immanuel Kant, followed by Ludwig Andreas von Feuerbach, Johann Gottlieb Fichte, Friedrich Wilhelm Joseph Schelling, Georg Wilhelm Friedrich Hegel, Martin Heidegger, Danish philosopher Soren Aabye Kierkegaard, Friedrich Wilhelm Nietzsche, American philosopher John Dewey and Austrian philosopher Rudolf Joseph Lorenz Steiner, Paul Habermas, Martin Buber, E.R. Dodds, Hans-Georg Gadamer, Eric Voegelin, Hans Jonas, Josef Pieper, Hans-Eduard Hengstenberg, Jean-Paul Sartre, Maurice Merleau-Ponty, Paul Ricoeur, Rene Girard, Alasdair MacIntyre, Pierre Bourdieu, and the father of the structuralism movement Jacques Derrida.

Max Ferdinand Scheler says that *Philosophical Anthropology must address the totality of man, while it must be informed by the specialized sciences like biology, psychology, sociology.*<sup>11</sup>

This novel branch of philosophy was ordained to study the behavior of the human being as 'creator of his own identity' and as the 'creature of the social environment.' It also deals with the question of metaphysics and phenomenology of the man, and with the outgrowth of the methods in this philosophical anthropology, recently it studies subjects such as existentialism, intersubjectivity is the study of how two individuals, subjects, whose experiences and interpretations of the world are radically different understand and relate to each other, and studies of language. As the term 'Philosophical Anthropology' explains itself, it is derived from two terms, first is the 'Philosophy', literally means love of wisdom, which directly or indirectly studies the nature, and form, of the existence of human being. Philosophy is the study of essential and fundamental problems, such as the reality, existence, knowledge, values, mind, and language. It always dealt with the human understanding and the human life as a whole. And the other part is the 'Anthropology' which can be treated as the science of human nature. Immanuel Kant, the German philosopher formulated three questions meant to answer the problems of human interest, what can I know? What ought I to do? What may I hope for? and later he developed a fourth question, what is man?<sup>12</sup> Still scientific methods and philosophical approaches do not entirely clarify the philosophers and for better understanding of human being they used phenomenological methods of Edmund Husserl, who studies the structures of consciousness and the phenomena. Philosophical anthropologists also reckon to use 'Interpretive Understanding' (Verstehen/Verstend) which simply means understanding the things

from someone else's perspectives for analyzing the basic categories of human nature.

So today in modern times the combination of the scientific methods and philosophical approach is assigned to evaluate the unmoved question, which is as old as human beings itself, the Existence of the Human Being?

In the second half of the 20<sup>th</sup> Century, English speaking philosophers set up a philosophical tradition from Continental Europe which excludes Cyprus, Iceland, Ireland, Malta and the United Kingdom and its dependencies and which is termed as 'Continental Philosophy.' It includes the following movements, such as, German Idealism, Phenomenology, Existentialism, Hermeneutics, Structuralism, Post-Structuralism, French-Feminism, Psychoanalytic Theory, Interpretive Understanding (Verstehen) and the critical theory of the Frankfurt school and related branches of Western Marxism. Interpretive Understanding, which is taken from the Deutsch (German) word 'Verstehen'; it means understanding the things from someone else's perspective for analyzing the basic categories of human nature. The other faction is Philosophical Phenomenology, it was a broad movement which appeared in the early 20<sup>th</sup> Century, founded by Edmund Gustav Albrecht Husserl studies the structures of subjective experiences and consciousness, its phenomenon which means appearance of things, or the way we experience things or things as they appear in our experience. His philosophical movement was followed by his students, philosophers and Existentialists such as Edith Stein, Martin Heidegger, Max Scheler, Nicolai Hartmann, Maurice Merleau-Ponty, Gabriel Marcel, and Jean-Paul Sartre etc. And the other major important movement of his time was Existentialism.

In short, it is assumed that human being was and still struggling about interpreting meaning in his life, about the mystery of his existence, freedom, absurdity, and even his death, still it is factual and valid that these aspects crop up from the very structure of human existence which are deliberated in the modern era as the aspects of Existential philosophy, the novel and recent Style of Philosophizing.

This philosophy has immense influence on the Indian English literature, and most significantly it swayed the writers of the post-Independent era, the writer of the Independent India were keenly interested with the existence of every individual being, and even focuses on the problems and tribulations they faced during and after the Independence of the country.

Indian English Literature is a branch of literature which is only one and a half century old. In the beginning

numerous terms were speculated for describing the exact nature of this branch of literature, for instance, Indo-Anglian Literature, Indo-English Literature and then finally Krishnan Srinivasa Iyengar in 1962 used the term 'Indian Writing in English' to describe this novel branch in definite requisites. The causes behind the advent of Indian English Literature were British Government Educational reforms, two Educational reforms were called out; 'The East India Company Act' in 1813 and William Bentinck's 'English Education Act' on 2<sup>nd</sup> February, 1835 and later the Thomas Macaulay's Minute. The other reason is the endeavor of the missionaries, they wanted to promote a language in foreign lands, and third is the response and acceptance of the English language by the native people, and it is believed that Indians need to get acquainted with this foreign language so that they can understand and comprehend about the incidents happening around. At that time India was under British rule and English was adopted by Indians as a language of understanding, awareness, education and most significantly communication.

The early Indian English writing focuses or influence on the ideas and themes of the western literature, they were swayed with the English literature of the west and make an effort to initiate the literature which was Indian in nature. The themes of the writing of the early period dealt with brotherhood, universal love, and recreation of new social order and even removal of untouchability. Some of the writers of that time are, Kashi Prasad Ghosh, Ramesh Chander Dutt, Toru Dutt, Sochee Chunder Dutt, Michael Madhusudan Dutt and their family book, Henry Derozio, Raja Ram Mohan Roy, Rabindra Nath Tagore, Bankim Chandra Chatterjee, Sake Dean Mahomet, Aurobindo Ghosh, Sarojini Naidu, and the three trio; R. K. Narayan, Raja Rao, and Mulk Raj Anand. For instance, *Bianca*, the only novel written by Toru Dutt is western in nature; the theme is western and even the characters have western names. But later the writers started writing about Indian culture, religion, love, society, etc and they even used Hindi, Sanskrit and other regional words with this foreign language to convey in depth meaning.

After India got Independence, everything altered and moved towards the progress and improvement of a novel civilization and tradition. With this there was a shift in the Indian English literature too. The writers now wanted to write about their nation with a different outlook, and sought after to illustrate its diverse individuality. The themes after the independence of India deal with the relation between the east and the west,

about the history and politics, the problems of social and cultural identity, psychological and existential problems and attention was directed towards an individual, their identity, Indian woman and their suffering, anguish, misery, pain, sorrow, distress, and alienation in the male dominated society. Some of the writers of this era were Ruth Prwar Jhabvala, Kamala Markandaya, Nayantara Sahgal, Manohar Malgonkar, Anita Desai, Arun Joshi, Salman Rushdie, Vikram Seth, Bhabani Bhattacharaya, Khushwant Singh, Shobha De, etc.

It is considered that Anita Desai and Arun Joshi are the two post-Independent writers who initiated the advent of psychological and existential themes in Indian English Literature.

*They are the persons from early who have created the tradition of psychological novels and Existentialism.*<sup>13</sup>

Their novels deals with the themes for instance, the realities of life and human nature, the emotional world of Indian women trapped in the society and culture, the innermost depth of the human psyche, individual quest for meaning in life, psychological issues, assaults of existence, existential problems in human life and feminist movement; fretful and isolated world of woman protagonist, psychological and spiritual and existential problems by the woman in India in male-oriented society. Some of her novels illustrate themes which switch from woman-centered to male-centered narrative, such as racial discrimination, craze for freedom, marital disharmony, leading to total violence and death. Being half German and encountered her mother's suffering during the Second World War as a child, she even inscribe about the problems of the West, Egyptian culture, German anti-semiticism, and the demise of tradition and western stereotypical views of India. Her short-stories are witty, sensitive and thoughtful which portrays the children's psychology and life of middle class families.

And Arun Joshi read a lot about the Indian philosophy to understand the exact meaning of existence and to find the solutions of numerous problems. Even, he is influenced by the teachings of Gita and Mahatma Gandhi. He believes that, Hinduism is highly existentialist-oriented philosophy since it attaches so much value to the right way to live (to exist).<sup>14</sup> In spite of love for the western existential philosophers and

teachings of the Indian epic he stated that he become a novelist to share his life experiences with his family and friends. Arun Joshi's writing was spanking new and he was a new voice in literature. The themes of his short-stories have cross-section of post Independence Indian society- ranging from a college principal to an immigrant Indian physicist, from a soldier to a prostitute, from unemployed middle-class youth and eve-teasers to a sex-obsessed rustic servant, and from the old man searching for his youth to a middle-aged travelling salesman attached to his crippled daughter. He unhesitatingly uses Hindi and Urdu words, even Sanskrit Slokas.

In recent times, the themes of this style of philosophy are pursued by numerous other Indian English writers, for instance, Shashi Deshpande, Anita Nair, Sunetra Gupta, and Arundhati Roy. Even other Indian writers are following the brainchild of the early writers with enthusiasm and zeal.

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## **ANALYSIS OF PINTERESQUE LANGUAGE IN ABSURD PLAYS**

**Samadhan S. Mane**

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### **Introduction:**

The present research article is an attempt to probe the diversity of meanings in Harold Pinter's selected plays. It can help better grasp, interpretation and enjoyment of absurd drama, especially Pinter's plays. Without taking into consideration these aspects, the interpreters will not come across the actual message carried by an utterance and hence, it will hinder proper interpretation and comprehension of the given speech event. Comprehension of an utterance doesn't simply mean to know the literal meaning of the words and phrases. For exact understanding, shared knowledge and basic assumptions are significant reference points that help us to draw relevant inferences and make comments upon the possible meanings. Most of the times, especially in absurd drama, it is possible that the characters 'mean' more than what is actually 'said'. The present research article focuses on this phenomenon of how it is possible to mean more than what is expressed by the characters. It aims at providing an explicit account of the possible diversity of meanings in Harold Pinter's plays.

Pinter began as an uncompromising minor author and become successful to create the taste by which he is appreciated. At first, audiences were baffled by his plays in which characters are not obliged to explain their motives or biographies. According to *The Reader's Encyclopedia of World Drama* (1970:657), his early writing career was influenced by three forces: Franz Kafka, American gangster films and Samuel Beckett. The term 'Comedy of Menace' was coined about his plays. *The Birthday Party* is the finest example of comedy of menace. Pinter's dialogue is a single mainly responsible factor for his success. His dialogue amounts

simply to the contrast between cockney and sudden. Generally, his dialogue establishes a network of internal echoes that place the drama in a world of its own. The greatness of Pinter's plays lies in his way of using language of common man. Moreover, his plays are full of mystification, suspense and ambiguity. Because of his peculiar way of writing, he is one of the most widely performed and best known dramatists of the contemporary world. He has also become an academic subject. There is an annual 'Pinter Record', Pinter Conferences and an increasingly formidable body of Pinter studies.

Pinter became successful to create a powerful poetic image capable of evoking fear and nameless dread, out of the puzzling and bizarre elements. He intensifies the mood with the realistic dialogue that skillfully captures the inane repetitiveness and essential non-communication of conversation. His early works were labeled as 'Comedy of Menace' because of the elements of farce and low comedy dialogue that operate on the surface of the tensions that permeate the plays.

Pinter's plays have fascinated many people all over the world. Since his style is the most distinctive, adjectives such as Pinterish and Pinteresque have been derived for it from his name. His plays are innovative in not necessarily revealing their meaning at first reading. His plays have been admired for their verbal artistry, use of idioms, rhythm, pauses, silences and timing. Moreover, Pinter's plays offer multiple levels of meaning. The complexity of meaning rests mainly upon lexical items, thought and action. His peculiar style of conversation results in various complex suggestions and encourages diversity of interpretation. In a sense,

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readers are invited to solve certain puzzles inscribed by Pinter in his plays. Most of Pinter's plays can be seen as structures of guessing games in which the readers find themselves lost with expectations confronting a varied body of tantalizing patterns, uncertain of the final interpretative key, but intensely aware of significant possibilities of meaning. Pinter has deployed various kinds of language instruments such as colloquial speech, poetic imagery, absurd babblings, contradictions and repetitions. He uses language skilfully to highlight absurd human relationships. Consider the following extract from *The Homecoming*

MAX: ... What ... what ... what ... we're getting at? What ... we've got in mind? Do you think she's got it clear?

*Pause.*

I don't think she's got it clear.

*Pause.*

You understand what I mean? Listen, I've got a funny idea she'll do the dirty on us, you want to bet? She'll use us, she'll make use of us, I can tell you! I can smell it! You want to bet? (HC, 81).

To heighten the sense of drama, he has punctuated speech with silence, pauses and other non-verbal elements. His plays offer an elaborative study of non-communication, partial communication, failure of communication, distrust of communication and self-communication. Consequently, an apparently simple and naturalistic language becomes an effective medium of complex communication. The following passage, from *The Homecoming*, reveals how the characters fight back for supremacy, how they struggle for compliance in society, lack of communication and incongruity in their private affairs.

RUTH: I'd need an awful lot. Otherwise, I wouldn't be content.

LENNY: You would have everything.

RUTH: I would naturally want to draw up an inventory of everything I would need, which would require your signatures in the presence of witnesses.

LENNY: Naturally.

RUTH: All aspects of the agreement and conditions of employment would have to be clarified to our mutual satisfaction before we finalized the contract (HC, 77-78).

The characters in Pinter's plays, most of the times, fail to communicate as normal human beings. The aim

of all the absurd playwrights is to understand why man, self-centered and alienated, is unable to communicate with others. There is a queer combination of tragedy, farce, pathos and brutal humor. Esslin points out that Theatre of the Absurd provided

... a new language, new ideas, new approaches, and a new, vitalized philosophy to transform the modes of thought and feeling of the public at large (1961: 13).

Language used by the characters functions as a cover under which meaning of the play is concealed. Most striking quality of Pinteresque style is failure of communication among characters. Language in his plays is used to express absurd condition of modern man. He uses language as a medium of expression as well as a medium of evasion. At one place, Pinter says that under what is said, something other is being said. That's why, most of the characters in his plays hide their feelings and identity. For instance, Davies in *The Caretaker* creates confusion regarding his real name, and identity of Goldberg and McCann in *The Birthday Party* remains mysteriously unknown.

To conclude, Pinter makes deliberate use of some conversational devices such as repetitions, pauses, false starts, silences, witty dialogues, irony, ambiguity, and so on. His characters use everyday language in order to tackle their situations and dictate each other. As Pinter points out:

*Language is a highly ambiguous business. So often, below the word spoken, is the thing known and unspoken.*

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## CHARACTERIZATION OF HOLYMEN IN THE SELECTED INDIAN-ENGLISH NOVELS

Naveen K. Mehta

### Abstract:

Our country is known for its philosophical accomplishment, especially for its monistic view of the self. This land of ours is full of saints, sages, sadhus, sayasis and swamis who have shown to the common man path of self-actualization. For a long period of time, these figures have often figured in Indian Writing in English. To be truly speaking, these figures represent a new phenomenon in modern India. They have a magnetic personality and create illusions of hope and happiness through a skilful manipulation of words, gestures and facial expressions. The so called 'holymen; appear to teach spiritual values, the values on 'non-attachment' and they consider that 'non-attachment' with worldly objects is a panacea to all ill-wills. At the backdrop of this, the present paper is an attempt to study character of holymen in the selected Indian-English novels.

### Key Words:

Holymen, Spirituality, Values, Life, Society.

### Introduction:

India is an amalgam of the sacred and the profane, the spiritual and the sexual; the ideal and the earthly. The fulfillment of Desire; however, important a target according to the individualistic ideals of western society, has always been either neglected or avoided in Indian-English Fiction. N. Kalaamani has written a paper entitled 'Soul Questers and Spiritual Bedlams in Gita Mehta's *Karma Cola* and *A River Sutra*.' Ravi Verma in his paper entitled "The Spiritual Porn in Jhabvala's Novels" has expressed his views about Ruth Praver Jhabvala's art. In his paper entitled "Images of Guru in

the Indian Novel: A Comparative Study" Ramakrishnan Rao has presented a comparative picture of the role of the Guru or Swami in a few Indo-Anglican novels. James Gerein has written a paper on "Kipling's Holymen: Disguise, Malevolent and Crumbs of Balance." This discusses some aspects of holymen.

### A Silence of Desire and Possession:

In Kamala Markandaya's *A Silence of Desire*, the swami appears to be a kind of person who does not favour the method of compulsion. He does not compel Sarojini to follow him. He represents the theory of non-attachment with the worldly objects. The talks of Swami reflect the spiritual concept of freedom from all bonds. His role as a spiritual guru justifies his character. The world of the Swami, in which he lives also has magical powers of spiritualism. Dandekar is also affected by the world of the Swamy which is contrary to his 'world of reality.' The concept of spirituality in form of an ideal house-wife is represented by Sarojini. She is the typical middle-class orthodox Hindu housewife with her religious code of faith and ritual. She also represents the concept of an ideal Chela (disciple).

The character of Swami is depicted like an ideal Guru or teacher, who teaches the lessons of freedom and acceptance to his followers. He teaches Sarojini that freedom is to remain free through the total activity of the self. This freedom corresponds to the ideal of positive freedom. The Hindu ideal of freedom that corresponds to this is explored through the character of Swami.

The Swami is the true epitome of the free man without bonds and ties; he is good to all, and performs

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his spiritual activities in the spirit of “Karma Yoga.” Thus, the Swami in *A Silence of Desire* at first appears to be malevolent due to his presence in the town breaks up a normal happy domestic life of Dandekar. But finally it is observed that the Swami is far from being malevolent. He lives on a higher plane satisfies the needs of people who want an object of faith. The character of the Swami symbolizes the faith, the strength and the freedom from all bonds.

In Kamala Markandaya’s *Possession*, the Swami is the kingpin of the whole drama. The Swami tells straight homely truths and does not expound on any esoteric concepts nor does he speak any magical words. The East is embodied in the form of Swami who accepts Val’s invitation into the Western world and his ultimate return with equal equanimity.

This has been noted that the Swami had adjusted passions and renounced all the live in the wilderness. To Val, the Swami emerges as a father figure who has his interests at heart and gives him the address of an ‘Ashram’; he can seek shelter in when in the city. The Swami’s character reflects the ultimate stage of positive freedom where he lives in the world and carries out all his functions effectively but is free from all bonds and performs all duties with self-realization. Therefore, it has been observed that the Swami’s character reflects the conflict between possession and renunciation, between wealth and freedom and the spiritual East and the materialistic west. His character represents some features corresponding to the ideals of non-attachment and non-violence and nothing more than that. For Meenakshi Mukherjee (1974: 106), the conflict is “between possession and renunciation, between wealth and fame on the one hand and freedom and obscurity on the other....the spiritual East encountering the materialistic West.”

#### **Heat and Dust and A New Dominion:**

In Ruth Praver Jhabvala’s *Heat and Dust*, Chid’s character is like a religious leader. He gives lectures on religion and philosophy, whereas the practices none of them. This research study has found that Chid is too demanding type of character. He expects the young woman to give him food-and he is also hungry for sex. Though, Chid explained the young woman narrator that he did not believe in worldly possessions and thought it is wrong for the masses to be attached to them yet he was a very demanding and materialistic person.

Swami in Ruth Praver Jhabvala’s *A New Dominion* represents the fake Gurus in Indian society. The Swami seems to be repulsive and gruesome, he is no better than an animal with all animal instincts. The Swami’s

character reflects materialistic lust for worldly objects. The Swami enticed the young ladies out of themselves. Lee’s experience of sexual intercourse with the Swami is frightful. The Swami appears to be a spiritual gasbag, a moral humbug and a religious bounder. He promptly claims the bodies of women, has no qualms either moral or religious and ultimately becomes the agent of Margaret’s ruin and death.

This study has also revealed that not only Evie, but Lee and Margaret also bestow their affections on Swamiji and in return he seduces them and claims them as his precious possession. Thus, it has been observed that the Swami has a magnetic personality and has the powers to create the illusions of hope, through his physical gestures and words. He is no more than a spurious god-man, as he is worldly sensual and sexual. He wants all his disciples not only spiritually but physically; he wants to possess them with their bodies and soul.

In *A New Dominion* there is also character sketch of a lady saint, known as Banu Bai. Banu Bai’s spirituality in character unfolds through her philosophy. She thought it is good for people to suffer; it helps them understand what kind of stuff this world is made of and consequently to return away from it into another, better path. It has also been revealed that although Banu Bai lived on a spiritual plane, she had retained a very lively interest in the world. Thus, it has sorted out that Banu Bai unlike the Swami, helps the poor and those middle class people who come her with their problems. She advises them and provides them spiritual peace and solace.

Banu Bai does not have high regards for foreigners especially for Raymond like people. So she said that the foreigners came to India because they were bored in the west. They pretended to be in search of spiritual values, but because “they did not know what true spiritual values were; they fastened themselves to harmful elements who helped to drive them deeper down into their disturbed egos. They themselves suffer bad consequences. All sorts of poisonous influence are released, polluting the air breathed in by truly spiritual Indians” (*A New Dominion*: 173).

#### **Karma Cola and A River Sutra:**

In Gita Mehta’s *Karma Cola*, Karma lures the imagination of everyone in the novel. The story has described the so called modern pseudo-spiritual gurus though they speak about yoga, meditation, sacrifice, non-attachment, Ahimsa, etc., yet they do not follow the path of Mukti or Moksha rather they prefer to live a extravagant life. The story revealed that the guru’s



powers were sometimes limited to controlling the bodies of others but not his own.

A great numbers of gurus do not have control over their bodies. Some get irritated if their control occasions too much curiosity. Thus, it has been noted that the lure of these gurus is so much that whatever they perform, they are loudly acclaimed by the public. These saints supplementing mantras, levitation techniques and meditation, the healing powers of gurus are perplexing the age.

In Gita Mehta's *A River Sutra*, the monk promotes 'stability' and protects 'life' around him. He considers the lesson of Ahimsa as the most important thing in his life. His respect for life is impressive and his compassion for the human helplessness is remarkable. Monk's self-realization comes on full swing at the end of the story that he is 'too poor to renounce the world twice.' The novelist seems to convey renunciation as the solution to life's problems. This is observed that there can be no greater enlightenment that can be achieved after enduring penances. Thus, Professor Shankar's reincarnation as the Naga Baba and then reverting to this earlier self, exhibit a truly enlightened person.

#### **The Guide:**

In R. K. Narayan's *The Guide*, Swami Raju had to undergo an act of suffering to purify the sins of others. During the early days of his role as a saint, he performed that role due to the needs of his stomach. During the last days, however, it was the faith of the masses that compelled him to become a saint. The transformation of Raju's life is the spiritual triumph of Narayan's art of characterization. It has been noted that Raju's death at the end is for the Dharma. In the novel, Raju appears human in his desires and passions. The capacity of detachment enables him to go through even jail life.

Thus, it has been witnessed that when the crisis occurs, the absence of ego and lack of attachment becomes powerful assets for speedy recovery. The character of Raju represents the elements of a "Karma Yogi." As a Swami Raju had to undergo an act of vicarious suffering to purify the sins of others. It was a destructive risk. But he did it well. During the early days of his role as a saint, he assumed and feigned that role due to the needs of his stomach. During the last days, however, it was the faith of the people that forced him to perform as a saint. "He felt moved by the recollection of the big crowd of women and children touching his feet. He felt moved by the thought of their gratitude" (*The Guide*: 97). The unquestioning faith of the people elated his mind and personality. It transforms Raju from "what he really is, into a worthy object of its

devotion. Towards the end Raju loses the feeling of an actor performing an act; the act becomes the reality, the mask becomes the man" (Meenakshi Mukherjee 1974: 128).

#### **He Who Rides a Tiger:**

The character of Kalo in Bhabani Bhattacharya's *He Who Rides a Tiger* is not that of Yogi concerned with mystic experiences. It is a story of deception of an imposter. K. Venkata Reddy (1990:71) rightly points out that "Kalo masquerades as a Brahmin priest and encompasses a miracle-raising of a stone of God Shiva out of the earth. He builds up a temple of his adroitly contrived fact. Kalo, the blacksmith is metamorphosed into Mangal Adhikari, the Brahmin, just as Raju, the railway guide, is transformed into a 'spiritual guru.'"

It has been disclosed that Kalo confesses finally to the people his fraud when he finds it difficult to live a life on a lie. The story reveals the characterization of man who in order to fulfill his submerged wishes to rise to the status of Brahmin and deceives the society. Chandrasekharan (1974:77) said that in this regard: "Kalo experiences a moral and spiritual conflict between love of ease, power and prestige on one side and desire to be true to himself, on the other."<sup>10</sup> Thus, the story of Kalo is the characterization of man who in order to fulfill his submerged wishes to rise to the status of Brahmin deceives society by passing for a spiritual man. It is true that Kalo reminds us of Raju who transforms himself into a "Swami" in Narayan's 'The Guide'. In both, holiness is only a convenient disguise. While in Raju the identification last for a short period in Kalo it is cast off in the end.

#### **Concluding Remarks:**

Indubitably, in the selected novels, the holymen occupied great positions. In some of the selected novels, they have been depicted as heroes or central figures wherein without their presence one cannot imagine advancement of the story or the plot. The holymen in the selected novels appear to transform the spirit of love, truth non-violence, self-sacrifice, self-discipline, penance, self-realization or self-assertion through their various actions. The holymen appear to teach the lessons of the East to the westerners. They do not only offer the common reader, the positive aspects of spiritualism but also offer the negative aspect of pseudo-spiritualism.

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## FROM PALAMOU TO ABAR ARANYE: BHADRLOK'S VISIT TO THE FOREST

Mrinmoy Pramanick

This paper will focus on the representation of tribal life in Bengali films of different era and the point of view of Bengali Bhadroloks towards the tribal life. As the primary texts, the paper will read two novels, Palaomo by Sanjib Chattopadhyay, Aranyer Dinratri by Sunil Gangopadhyay and films like Aranyer Dinratri by Satyajit Ray, Agantuk by Satyajit Ray and Abar Aranye by Goutam Ghosh. The paper will argue how the tribal life has been represented as the text of beauty and how the tribals are appeared as the homogeneous community to the Bhadrolok Bengalis. The existence of the tribals is happy community life only in the thinking and the concept of the Bhadroloks. This practice of Bhadrolok thinking is also related to the class consciousness of them. The paper will show the class and racial domination of Bhadrolok Bengalis in the different places of Bihar, Jharkhand and West Bengal. It leads toward the construction of chotolok by the bhadrolok. The texts what are taken here as the primary texts construct a history of otherness and show a lack of cultural knowledge about tribes to the bhadrolok.

The texts which I have selected to draw the discourse on history of the mind and the observation of the Bhdroloks towards the tribal, anchored their focus to the Bengalis of the Kolkata and the texts are interrelated. So, in another terms this is the view of the people of Kolkata and Kolkata appears as the representative of the Bhadrolok culture of Bengal, in real term the centre. Kolkata is historically privileged. And thus it became the centre for Bengali culture and it has a power to certify other cultural genres of other parts of West Bengal as the Bengali culture. The cultural

forms and genre which Kolkata can accommodate are appeared as the culture through different agencies, mainly by the newspapers, TV Channels and Bengali movies. This urban space of Bengal constructs, crystallize, popularize and spread Bengali culture. Through the colonial history, power and through the culture of it Kolkata is imagined to the other people who are not inhabitants of Bengal and Kolkata appeared as the magic land to the tribal community of Palamou, Belta, Dholbhumgarh. Lokha of *Aranyer Din Ratri* believed there is lots of job opportunity in Kolkata. Duli wanted to visit Kolkata, she believed she could find job there and she could buy red hair band from there. She knows Fulmoni who went to Kolkata and she could buy red hair band for her with her own money though Sekhar in Ray's *Aranyer Din Ratri* is jobless. In Sunil Gangopadhyay's *Aranyer Din Ratri*, the four people, friends, Ashim, Sanjay, Shekhar, Rabi, are very much unlike there in the Dholbhumgar station, a very small station in tribal area, and they are understood as the Calcuttans. So, Calcuttans are familiar there, they visit the place quite often. Many Bangla novel and short stories which portrayed the life, culture and society of eastern Bihar, many bengali writers lived there. Bengalis used to go for change in Madhupur, Deoghar etc places. And beside the tourists many Bengalis settled there for business, as doctor and as advocate. Sanjay, a former editor of a little magazine, of Sunil Gangopadhyay's *Aranyer Din Ratri*, is sensitive enough to observe that rich people are spread everywhere including into the forest region. And the Kolkatan bhadroloks who are represented in different literature and films are rich

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persons. This is how the image of Kolkata as magic land has been constructed.

The select texts here, are, *Palamou* by Sanjib Chattopadhyay, *Aranyer Din Ratri* by Sunil Gangopadhyay, *Aranyer Din Ratri* By Satyajit Ray, *Agantuk* by Satyajit Ray and *Abar Aranye* by Goutam Ghosh. Sanjib Chattopadhyay visited the forest and went into the inside and the narrator of the text himself was the observer of the subject. In other texts there are authors who observed different type of people and the image of forest, tribes and the bhadrolok have been constructed through the dialogues. And in the movies director's position is also bhadrolok's position who observed other bhadrolok people of their society.

Sanjib Chattopadhyay wrote in his *Palamou* that on the way to the Palamou, at Barakar, a west part of West Bengal, near to the Bihar (now Jharkhand) border, people misunderstood him as Sahib, he explained, to those people, who travels through the car are sahib. Sanjib Chattopadhyay's wrote about his preconception about Palamou what he got through the writing of a British Sahib on the Harkara, an English magazine and his present knowledge about it what he got through his journey. It shows the difference of having lack of knowledge about the land. And because of this lack of knowledge there is far distance between the culture and society and obviously about the people. To the Kols, bhadrolok and Sahibs were same; they did not know the as such difference. Sometimes it appeared that the bhadroloks liked the tribes and so they were in the forest for some days. It is partially true, some people like There is also difference among the people who has long affinity with the forest, one of them is Sanjib Chattopadhyay who liked to stay in the forest who traveled alone and it seems he seriously wanted to enjoy the beauty and life of the forest unlike the other tourists who visits in group, one of them is Mr. Mitra of the *Agantuk* who passed long time of his life with different tribes of the world and is a vagabond not having any faith on the civilized society but he can come back to the civilized society for some time, another one is the teacher of the *Abar Aranye* who stayed permanently with the tribes and fight for them and has been arrested as terrorist or as the extremist who is harmful to the bhadrolok society. Others are the tourists.

And to Sanjib Chattopadhyay and the tourists bhadroloks, visiting of the places of the Palamou is joy of exploring the beauty of the nature and mystery of another world. Palamou is the reading of the communities and the nature through the way he walked. The travelogue has been written by the eyes of a traveler

and a person who went to change the regular weather within which he was staying. He was little curious about the culture and the society of tribes there and he introduced few legends about the tribal communities, like the *Asur*, who used to disturb the newly came Aryans and in later period when the Aryans got the power and strength they pushed that tribal community towards the places of hills and deep forests which were not as such suitable for them. And so, the community became endangered. But in the second chapter of the travelogue he raised the question, why some tribal communities are facing the threats. He took few references from different scholars but did not get any uniform theory of reason behind that.

To the tourists of Sunil Gangopadhyay's novel, Jongli's place, Dholbhumgarh, there is no fish, no meat, about what Bengalis are fond of everywhere and Jonglis do not have source of this nutritious foods. In Ray's *Aranyer Din Ratri* tourists were very much eager to get eggs and to have good Bengali food which were not available in that forest. *Abar Aranye* shows the restless young generation and poor economic condition of Jayanti after dolomite mining has been ceased, poor condition of local markets lack of daily commodities to survive. And local police arrests local people who have lost everything in the course of the time and have been bearing off being suspected for different issues. The locality near to the forest is suffering from the poor economy and tourist bhadrolok are looking for market to satisfy the daily needs. And if we enter into the forest the picture is different. When dolomite mining was there local non-tribal were benefited by that and after the mining stopped the local non-tribal became jobless. But there is no information about the situation of the tribal life before and after the dolomite mining happened. The concept of market is very much bhadrolok centric or in case of Janyanti it is felt by the middle and lower middle class or poor non tribes.

Sanjib Chattopadhyay was very much offended as the unknown Bai of the forest who was looking for some food to live addressed him as 'Kha Saheb' and here Robi was offended as the Choukidar of the forest Bungalow did not salute him. The tradition is going on in same manner. They can imagine staying in the broken houses left by British sahebs, they can hunt if they wish. This is the understood power to get forest right exist in the mind of the out siders who has racial hierarchy. Though the tribes are of different races, they have different society, when babus are in the forest; tribes become extreme chotolok by the bhadroloks. When three tribal women who actually worked as daily labor

came into their bungalow, Sekhar employed them in house works, the 'soft hearted', Sekhar felt it as a tribal welfare. But the choukidar banished them from the bungalow, as they were *badi gandhi aourat*. Tribal people are trespassers in their own land when the bhadrolok driven government has occupied the land to drive its land of nation. Tribal people have need of a permission to enter the spaces which are occupied by the government or the bhadroloks. Thus the discriminatory power or the power to exclude has been given to the people of racial and class hierarchy by themselves only. Bangali bhadroloks who visited in the forest belong to the highest level of bhadrolok structure; the choukidar is subordinate or more precisely chotolok. Choukidar knows that he is subordinate of these bhadrolok visitors and he also knew that the daily labor tribal women are 'gandhi aourat', probably meant, they are easily available as sex partner. This people do not have the morality or the ethics in the society, the bhadrolok authority of the forest department and their subordinate choukidar both the class hate them. This tribal people are automatically imposed class by the outsiders of the forest. Being a chotolok choukidar did not have the access to the health facility of the government, he did not have the voice to say something even to defend himself, the government could not reach to him with the consciousness of family planning etc. But he did not belong to the deprived race so his mobility is more than the tribal people. And this non-tribal chotoloks are unaware about their class though they know they belong to the class which is unlike the tribal. Thus the class is imposed. When the people from racial hierarchy entered into the forest, they make the aborigines slave in their own land. Bhadrolok, Hari has the power to beat the adivasi Lokha, as Hari suspected Lokha has picked his pocket. When Lokha resists, he has to resist in the dark of the night, in the deep of the forest.

Bokshish (tips), an interesting thing which makes visible the class difference and hierarchy and a polished way of class exploitation. Lokha, a tribal young man, jobless, was asked to accompany them to show the way of forest bungalow, and had been offered the Bokshish. Bokshish easily can replace the wage so whatever money Lokha got, he considered it as a profit as he was jobless. It brings an attitude of gratefulness towards the class of Babu by the class who has been offered the bokshish. The person, who received the bokshish, cannot claim that s/he is really entitled for some particular amount.

Sanjib Chattopadhyay's travelogue *Palamou* (1880-82), saw the forest, the tribal life and the natural beauty

in the same manner and made it an object of beauty, keeping a quite distance from the beholder. Forest is the place of meditation, individuals get him/her alone here, like a metaphysical world, a world of another experience, this is how, and the Bhadroloks or the so called self-announced civilized mainstream people have perceived the forest. The stay into the forest is luxury and the observation of the forest is beauty. He used the word Banyo Lok. He imagined the living creatures of the place with the living existence of the stone and nature, life is accommodated here in the nature of the stones. The tribal of this region are Kols.

In *Aranyer Din Ratri* (1968), by Sunil Gangopadhyay, author describe the tribals how they appeared at the Dholbhumgar station, it brings an image of the tribal community like the Santhals and Oraon. And the image is similar for both the communities. Tribal women of that area are daily labor, they are youthful. And Calcuttans youth went there to enjoy the jongli life. *Aranyer Din Ratri* (1970) by Satyajit Ray is a movie based on the story of Sunil Gangopadhyay's *Aranyer Din Ratri*. Ray created almost the new story and he re-modulated the characters and dialogues. The film is started with the journey of four young man from Kolkata and Sanjay, a jute mill labor well fare officer, once was a editor of a literary magazine, was reading from Sanjib Chattopadhyay's *Palamou*. It seems *Palamou*, was the only one available resource with authenticity to get knowledge about tribal life to a Bengali reader. It appeared as tourist guide to Sekhar, he excited about forest, asked to the petrol pump fellow, "*e raasta Palamou jaata hai?udhar jungle hai, jungle?*" Forest is the magic land to cure the restlessness and tiredness of mind and body of the people who are not really the inhabitant of it. In *Aranyer Din Ratri* (1968), by Sunil Gangopadhyay, author describe the tribals how they appeared at the Dholbhumgar station, it brings an image of the tribal community like the Santhals and Oraon. And the image is similar for both the communities. Tribal women of that area are daily labor, they are youthful. And Calcuttans youth went there to enjoy the jongli life.

*Abar Aranye* (2003) by Goutam Ghosh, is sequel of Ray's *Aranyer Din Ratri*, it explores the attitude of the present mind of the Bhadrolok society and talks about the contemporary political scenario which is very much vibrant in the forest and the political map of India. *Aranyer Din Ratri* was about the tribals of Belta, Dholbhumgarh, Palamou, and this film is about the north Bengal. In *Aranyer Din Ratri*, bhadrolok young men compare the beauty of sunset unlike city sunset and

only can be found in the Western movies like the Garden of Evil, and they can find breasts and hips like Ava Gardner here among the tribal women. Palamou, means Sal forest beating of Madol, mohua thek and Duli (the adivasi woman of Aranyer Din Ratri), why not palamou, because 'people has been saying Palamou is not safe anymore.' Asim said, "Our main intention is to cut all ties from the civilisation and spend a few peaceful days in the forests." Forest is silent, bhadrolok finds the beauty of silence and they have been long in city pent. Sanjay informed that, 'the people you fear, don't ever disturb common tourists, they have a particular political agenda.' The director of the film indicated the Maoist movement in different tribal regions of India. When Aparna says, 'forest fire... destroying everything. I have seen such destructive forest fire, in the forest of Palamou.' Asim says, 'looks beautiful in the dark, a festival of lights', Aparna says, 'It scares me still.' The beauty of forest is questionable to the bhadrolok and definitely after the *Abar Aranye* incident.

Sanjib Chattopadhyay observed that Mohua/Moua flower is only food to them in the time monsoon and this flower used for preparing the Deshi drink. Sanjib Chattopadhyay took a position of nativist to glorify the Mohua drink and claimed it is far far better than foreign liquor and tasty brandy could be made from it if we could spend money for it. Hari casually asked the guy who came to him to sell Mohua, whether they perform the Santhali dance or not, he replied that he is Oraon and they also have dances, they use to perform it in the time of Parab. Ammu, Asim and Aparna's daughter suddenly was disappeared in the dark of the night when everybody was enjoying the indigenous drink Mohua.

The class difference and the racial hierarchy has changed the consciousness of masculinity also, when Aparna and Joya saw them to take bath it was considered as a shameful incident to them but Sekhar and others can appear with bare body in front of the tribal women. The forest is of adivasis, specifically to Sekhar's knowledge Santhal's. And they have decided they will not shave but suddenly Sekhar have seen two Bhadromohila with well-dressed and polished look, Sekhar shaved. When his friend asked him he replied that the women were not Santhals, so he is shaving.

Asim said in slow voice, 'nowhere is safe for elites like us'. Because of the saturation of getting privilege or in another words, the saturation of the oppression. When Sanjay babu met the teacher to talk, the teacher told, if it was happened in the colonial era and the money was claimed from the Watson sahib, what they could say. It means the oppression is same like the colonial

time, the seat of the British sahib has been only replaced by the bhadroloks. The teacher warned them that forests do not mean only the country liquor and the tribal belles and he asked, 'know the jungle rule? Violence for self-protection and when hungry... attacking, know what the British administrator Captain Sherwill said of the living specter. Understand what you will.'

Communism as an ideology is very much visible there in Bengali's mind and in different genre of culture, we find it in *Abar Aranye* as well as *Aranyer Din Ratri*. Goutam Ghosh used a *Ganosangeet*, 'Pathe Ebar Namo Sathi, Pathe Hobe, E Path Chena', by famous Salil Chowdhury, and a Italian song on Che Guevara, sung by Jishu, a character of the film, signify the existence of the ideology in the daily culture of the Bengali Bhadroloks but it could not bring any change in the life of the tribal people.

Man is weeping too much/Be a man and stand by him/Man alone is casting the snare/You stand by him like a bird/Man is very lonely/Come and stand by him/From the morning on/I remember you as you are/I remember you in the evening/I remember you in the night/Man is very lonely, come and stand by him/Come stand by him/Float and stand by him/Stand by him with love/Man is weeping too much/Be a man and stand by him (*Manush Bado Knadche*/Shakti Chattopadhyay).

The concept of beauty is very much culture specific, and that is to Bhadrolok Sanjib Chattopadhyay also. He did not find Kols beautiful in the city of Kolkata or the Kols working in the tea estates but to him Kols are all beautiful in the forest, in their own place. He has described the relation of men-women and their roles in the family with the comparison of Bengal and he glorified the Kols. The forests, hills, and nature everything is beautiful to the Bhadrolok except tribals. Tribals do not deserve to be written in the history.

The one of the sufferings of the Kols what was found in the *Palamou* water problem, how they have to put hard effort to get water. He described the Kol dance and Kol marriage. He mentioned, there are few different communities in the Kol, like Urang, Munda, Kheroar, Dosad etc, and they have different marriage rituals. He found out how the marriage rituals of the urang entered into the Hindu marriage and the Christian marriage rituals. And in this context Sanjib Chattopadhyay wrote about Hindustani money lenders who used to give money as credit in the high interest to the tribals and it was difficult to them to give it back. Sanjib Chattopadhyay showed the system how the Kols

became slave to the money lenders and how the money lenders exploited them. Chattopadhyay found its root in the expenditure; Kol had to do in the marriage ceremony. Chattopadhyay stated that if Hindustani money lenders were not there, there could not be existence of credit system. Credit system was the innovation of the so called civilized world.

In the introductory part of the movie, when the four young men were traveling towards Palamou, Sanjay asked Sekhar to look at the left side, Ray showed the forest area running through and used the sound of Madol in back ground. Palamou, the travelogue, creates the impression of wonder land about the forest when Sanjay is reading out it to his friends and Sekhar astonished with the cultural of drinking among tribal men and women. West is imagined with this kind of freedom of drinking in the society and tribal society appeared to him as like the West. Bhadroloks are in the middle of two entirely different society and the Tribals, where they are like the West, they are considered with the strangeness as developed to the Bhadrolok's eyes.

#### **Conclusion:**

Bhadroloks in these text, never talks to the tribals, their existence has been ignored with the thirst of travelling and mind of enjoying the pleasure. It brings the distance among knowledge among the communities. *Agantuk* (1992) by Satyajit Ray's own script actually is clarifying the position of the civil society who is talking for the tribals and bringing the knowledge about the society to the urban bhadrolok. These research scholars or the sympathizers of the tribal society are necessarily inborn bhadrolok and cannot be Jongli, as the knowledge of the so called civilized world already has been penetrated in their blood from child hood. They only can be medium of knowledge to bring it in the main stream cultural consciousness but cannot be part of it.

As the protagonist of Ray's *Agantuk*, Mr. Mitra said, "why are not you able to understand?.. that, I, myself, am not tribal. It is something I lament about. That I am not a tribal, that I cannot draw bison like the..cave of Alta Mira. But what can be done, tell me. Long before I left home, they have become a part of me.. Shakespear, Bankim, Micheal, Marx, Frued, Rabindranath. That is why; I need to make field notes. Els, had I been a tribal, would I have needed that?" This is how the bhadrolok who is sensitive towards the tribal has to defend him in front of their own society.

Ammu was listening the teacher's words about the tribal life with a deep attention. This is because of lack of knowledge about the civilization which has been existing in the forest and ignorance of the power holders makes the existence far off. Ammu reminds us Bibhutibhusan's protagonist of *Aranyak*, Satyacharan, who expressed his wish to marry tribal girl Bhanumati, here also Ammu wants to stay with this people and to work with them. She says to the teacher capriciously to make her marry here in the forest. No bhadrolok authors can show the class conversion of this kind. Teacher sends the message of human welfare to stop the terrorism of power holders and the role of the civil society here is to make those people understand as, according to the teacher's word, 'you are many, they are few.'

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## **NIRAD C. CHAUDHURI AS A REALIST**

**Sandeep Kumar**

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Nirad C. Chaudhuri has been considered by some critics as India's greatest writer of non fictional prose in English. A brilliant polymath, with a phenomenal memory, he is distinguished as much for his abrasive style as for his provocative ideas. He started his career in writing with *Autobiography of Unknown Indian*, where he wrote a moving indictment of British imperialism in India; in his second book, *A Passage to England*, he earned a lot of cultural exchange for Great Britain. Through these two books he sometimes appears as a historian who has recorded the events of history, yet at another time he comes into light as a realist who observes the cultural clash between the Hindus and Muslims at Calcutta, Between Brahmins and lower castes at Kishorganj and between East and the West in England.

*The Autobiography of an Unknown Indian* has unanimously been acclaimed as Nirad's best book "his magnum opus" (Karnani 5) and "one of the finest examples of this genre to appear in English in this century" (Walsh 27). It is generally observed that the book is basically not a biography rather "a contribution to contemporary history" (Sinha 41)-story of the struggle of a civilization with a hostile environment, in which the destiny of British rules in India, became necessarily involved. Nirad wrote this when he was around fifty and records his life from his birth at 1897 in Kishorganj, a small town in present Bangladesh. The book relates his mental and intellectual development, his life and growth at Calcutta, his observations of vanishing landmarks, the connotation of this is dual-changing Indian situation and historical forces that was making exit of British from India an imminent affair.

Nirad, a self-professed Anglophile, proves as an explosive proposition in any situation and in the book he is at his best in observing the dual perspective that makes the book a wonderful reading. His treatment of his childhood, his enchantment, disillusionment and gratitude to the colonial capital Calcutta is highly factual as well as artistic to the extent highly readable. Consciously or unconsciously he has left traces of all his erudition, his spirit and learning. Declaring himself a cartographer of learning, the book is also a cartographic evidence of the author's mind and its varied geographies, of the map as well as of the mind. The dedication of the book runs as:

To the memory of the British Empire in India:

Which conferred subject hood upon us, But with held citizenship. To which yet every one of us threw out the challenge:

"Civis Britannicus sum"

Because all that was good and living within us  
Was made, shaped and quickened

By the same British rule...

In this book Nirad has tried to present the cultural differences and distances between Hindus and Muslims. This is a characteristic not only of the East Bengal society but of the whole Indian society:

Hindus have undoubtedly always refused to dine with Musalmans. But all Hindus do not dine with one another. This taboo has existed and exists even today not only as between Hindus and Muslamaans but also between different castes and sub-castes among Hindus themselves. Thus a Brahmin does not dine with a Rajput, and a Rajput does not dine with Baniya or Kayasth...

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**Sandeep Kumar:**



No one who has not been born and brought up in the system can know, much less understand, these taboos or principles, if any, on which they are based... (Chaudhuri *Autobiography* 51).

What importance do 'blood', 'kinship', 'family-pride' and the 'honour of class' have for Hindus is beautifully illustrated with interesting anecdotes and incidents that took place in his own large joint family at Banagram: "As soon as we arrived at Banagram we became aware of blood, aware not only of its power to make us feel superior to other man, but also of its immeasurable capacity to bring men together..." (Chaudhuri *Autobiography* 51). The Chaudhuris of Banagram were specially conscious of their blue blood. They were particularly proud of the fact that even among the Chaudhuri they were the only people who had never married, nor even allowed marriage below them. When a proposal of marriage came for Nirad's aunt on behalf of one of the richest landlords who was rather inferior in birth, his grandfather went to the extent of saying: "I would sooner cut her up and feed the fishes of the Brahmaputra with the pieces" (Chaudhuri *Autobiography* 55). The effect of this kind of castes-aristocracy remained through put life on the mind of the writer and he writes in this regard: "I have long been out of direct touch with my district but I believe the selective aristocratic breeding is still going on" (Chaudhuri *Autobiography* 57).

Chaudhuri divides the Bengali natives of Calcutta into three classes- the upper and the wealthy, the lower middle, and the intermediate. The members of the class rose or fell to the levels of the other classes wholly on the strength or weakness of their monetary position. Chaudhuri gives a detailed account of each of these classes, their physical appearance, eating habits and social customs. Occasionally, he spares a few words of appreciation for these people. For example, this passage:

The Bengalis of Calcutta, irrespective of wealth, took great care of their body, and more particularly of their hair and skin. The afternoon toilet of woman was a most elaborate affair, and, whether married or unmarried a young girl would feel extremely humiliated not to appear at her best in the evenings. These men and women presented a very striking and pleasing contrast to the generally untidy and scraggy persons from East Bengal (Chaudhuri *Autobiography* 379).

The real short-coming of the true native of Calcutta, according to Chaudhuri, was a pronounced lack of magnanimity and passion.

The next culture presented by the writer is of the 'European Residents' in Calcutta for whom he developed an intense dislike and whom he calls 'the Pharisees.' They ignored the new culture of modern India to which they showed even greater hostility than did the native Bengali. To them the Bengalis were trying to understand and assimilate European were 'Baboos.' According to Tara Sinha, "since Chaudhuri insisted that we should acknowledge the value of his *Autobiography* as historical testimony, it is but natural that he give an account of cultural, religious and political environment in which he grew up to mankind" (59).

The second book written by Nirad appears as a "postscript to the chapter on 'England' in his 'Autobiography'" (Sinha 66). It is series of collection of impressions about his visit to Britain in 1955, and those who have read his biography know that these impressions are not of a stranger about a foreign land. In fact, Chaudhuri had so thoroughly soaked himself in European art and history that a visit to England for him was like a home coming after long exile. As Iyengar aptly remarks: "He is quiet at home in Western literature, music, painting, sculpture, architect and his immense but well-digested learning is revealed on almost every page of the book..." (Iyengar 595). Chaudhuri's visit and stay in England "at once reminds one of Keats' 'Chapman's Homer.'" Indeed, Nirad Chaudhuri's enthusiasm for everything British is equaled by Keats' fervor for Greek literature, art and mythology. Thus *A Passage* has all the qualities of a devout and faithful pilgrim's joy in walking over sacred land" (Sinha 68).

Chaudhuri sees everything with a child insatiable curiosity and records it with picturesque vividness. With almost a childlike delight, he describes all the popular landmarks, buildings, monuments, lakes and cliffs that he could spot from the air. Though physically a stranger to Europe, he was mentally among friends; and, therefore, shows an unusual awareness of the English characters, English past and English landscape. This record however turns out to be a comparative study of the conditions in England and conditions in India. English people and English society, too, are set against the Indian people and society, because as he says "I could not define my sensation about the new country without placing them against those about the only country known to me. India clings to me like shadow, for it is his shadow. And once again we witness the combat of shadows" (Murthy 156).

He admits that he saw things in England in doublets: "...there were the things which were positively English, but there were also their shadows cast in dark mass under the light from India" (Chaudhuri *A Passage* 3). Vergese has aptly said that "it is perhaps this fact of East-West confrontation in his mind that made him call his book 'A Passage to England' after E. M. Foster's famous novel 'A Passage to India'" (43). Nirad has very beautifully presented the overall description of England and the English people. Their public behaviour, their private life, their attitude towards money and their concept of love marriages are closely observed and presented by the writer. But the one thing which Chaudhuri cannot stand in an Indian is "his lack of love for things English" (Vergese 58). The main confrontation of the East and the West is observed in the discussion of two divergent cultures and religions. The cultural life, to which Chaudhuri devotes a large part of the book, comes under the title of "A Study in Comparison and Contrast." Here, too, Chaudhuri is full of praise for the cultural consciousness of the Europeans and equally sore at his own countrymen's for the lack of it. "Whatever may happen in future, European civilization remains as much of the present as of the past. In fact, it is so omnipresent that if I had to call anything today's Europe, I would rather attach this label to the Europe of culture than to politics and economics" (Vergese 157). But the cultural situation in India is entirely different, as is evident from the passage given below:

India is a land of ancient and massive civilizations, but the universal recognition of this fact has enabled us to repudiate the contract with the past ...for the great majority of my countrymen their historic civilization is a culture in the anthropologist's sense of the word. It has been reduced to its simplest to become a more or less inert psychological environment, in which they as fish do in water ...

Our men of culture, practice it in the abstract, as modernist painters practice abstract art. Their cultural consciousness is a part of their nationalism (Vergese 157).

Although through this work it appears as if Nirad has tried to colour the image of his own country with dark and negative shades. But to understand his authentic portrayal of his own country one can compare him with Ruth Praver Jhabvala, who was basically a Jew who was brought up and studied in European but enriched with Indian cultural life when she got married to an Indian. In her earlier novels she highlighted India as full of cultural values and familial ties whereas she missed all these values in her native European culture. As she presents her native culture in dark and dismal in the same way Chaudhuri has presented whatever he observed as a true writer and his authentic description makes him a realist.

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## **RURAL AREA STUDENTS ATTITUDE AND ITS IMPACT ON ENGLISH LANGUAGE LEARNING IN MP (INDIA)**

**P. N. Sanesar & Harsha P. Sanesar**

### **Abstract:**

The present paper aims to share the attitude of rural area students of various schools and colleges of M.P. towards English language learning. The study involves the group of students of under graduate courses, middle school, high school and secondary school in Chhindwara district of Madhya Pradesh. The paper discusses students' attitude, it also highlights the teacher's approach and methodology to teach the pre-designed curriculum of boards and university. Reading, writing, listening and communication in English Language can only make successful-this is the belief spreading all over giving rise to the study of the students needs from the grass root level. Today students want English Language teaching to be customized according to their needs.

### **Paper:**

In India, English is not used only for the utilitarian purpose but also for the interpersonal and inter-institutional communication. It works as the Business Language as well as the Lingua Franca, which means that it is required to carry out the business and also to communicate with people of different cultures as India is a multi-cultural and multi-lingual country. It is no more working as the status language of the elite class or the educated class of the society, rather it is working as an instrument to bring success in life. The youth of India are aware that English can win them good jobs with rich salary if they are good in English. A study of Gardner and Lambart (1959) has been done in order to find out if the research findings of Gardner and Lambart in regard to 'attitude and motivation' towards language learning are applicable in this context. Gardner, Lambart

and Smythe (1979) have done extensive research on attitude and motivation and their co-relation with linguistic performance of learners. They suggested that an L2 learner needs to be psychologically prepared to acquire a second or a foreign language as it is a part of different ethno-linguistic community. An L2 learner is required to impose elements of another culture into one's own life space (Khanna & Agnihotri: 1994). Therefore, he needs to be psychologically prepared. There are other factors like age, anxiety, aptitude and amount of exposure responsible for the language learning. The present investigation is also being done to study the influence of these factors on the target group learner. It is also being observed how the classroom environment and teachers' attitude influence the attitude of target learners.

English medium education in India has flourished recently because of the global standards aimed at by educational institutions in India. English has given students and academics global mobility. Books and other learning materials are easily available in English. With over 68,000 titles brought out annually, India is the third largest publisher of books in English, after only the USA and Britain (Graham, 1995). There may easily be over 200,000 English Medium schools in India today in government and private participation. Private colleges and universities are also playing key role in imparting education. These private institutions provide education through English medium after class XII. The stakeholders in these classes come from heterogeneous background. They are from CBSE Board or from State

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Board. State Board schools prefer regional language as the medium of instruction. In Madhya Pradesh (M.P.), as the regional language is Hindi, which is also the national language, the medium of instruction in state board schools remains Hindi. On the contrary, CBSE Board schools treat English as the medium of instruction. In these schools English receives the status of L1. In M.P. State Board schools, English gets the status of L2 or L3 as Sanskrit is also taught along with Hindi. Sanskrit is introduced in class V and English is introduced in class VI. In 2007, a change in the curriculum has been introduced and now English is being introduced from class III in state board schools. All rural areas are covered with these state board schools as providing education to all sections of the society is one of the primary responsibilities of the government. These schools teach the largest number of students in Asia.. Because English is introduced to them under the Three Language Formula, it does not get the status of L1. Besides, the curriculum of English is grammar based in comparison to the Communicative English syllabus of CBSE Board. As a practice, teachers use grammar-translation method and structural approach. Bilingualism is the main aid in the classroom. During for six years from class VI to class XII, theoretically students are introduced with the grammar-translation rules and they know reading and writing. But it has been observed that their knowledge to use written or spoken English is miserable. The biggest factor is that in spite of studying English as a subject, they do not get exposure to situations where they can use English or they can observe how English is used by others. Their knowledge is restricted to writing an examination of English. On the contrary, students from CBSE board schools get English speaking environment in their schools. They are practiced to use English in day to day contexts. Teachers use communicative approach and direct method to teach. Alongside, we cannot neglect that these different boards represent different economic sections of the society at large. State Board schools provide education on very nominal rates. Therefore, the economically weaker sections of the society never go for a second choice, while who can spend more prefer to teach their wards in CBSE schools. Children from economically weaker sections obviously do not get exposure to English at home also as they are deprived of the facilities like television or convent educated English speaking parents, relatives or friends in comparison to the children studying in CBSE board schools. Thus, these classes of students come from different social backgrounds. They form a common

group in professional classes. It is observed that many students of state board schools are good in technical subjects, but due to lack of language skills they fail to produce good result.

A questionnaire was administered to collect data from 150 students pursuing different professional courses in different English medium colleges. The following number of students were randomly selected for the survey:

BBA 75

BCA 75

The objective of the survey was to find out:

- i) Learners' motivational level
- ii) Anxiety level
- iii) Their involvement in a language learning class
- iv) Their confidence level.
- v) Their perception about the language classroom and language teacher
- vi) Their perception about the curriculum

The learners under 18-21 years (undergraduate students) have been intentionally selected for the study as they have reached to a certain level of psychological maturity as compared to the school going students and also that their learning objective at this stage is directly related to their future career. It has been observed that they are the highly motivated group of learners as their career needs are specified and their objective of learning is clear to them.

To study the impact of teaching English upon the students in schools pursuing curriculum of different boards and compare their learning outcome a study of the behaviourist school and cognitivist school has been taken up. While the behaviourist school propagates that language can be learnt by imitation and habit formation, the cognitivist school suggests that human beings do not always speak what they are taught, they also speak more or less. The faculty of Language is a creative entity. It is not a motor skill like walking or running. It is a faculty of mind. Even if language is not taught to humans, they are capable to developing their own rules of grammar to express and communicate themselves. Understanding plays an important role in communication. Language learning is not merely listening and speaking. Humans can go beyond what has been listened by them and form new ideas. It is observed that the state government run schools largely follow the behaviourist pattern of learning. This leaves students merely memorizing the rules of grammar taking the help of their mother tongue in spite of developing an internalized grammar which can help them utter the target language naturally.

In second language learning two social psychological variables-attitude and motivation-play the key role. According to Gardner (1985) the term 'motivation' means 'referring to the extent to which the individual works or strives to learn the language because of a desire to do so and the satisfaction experienced in this activity (p.10).'

According to the Pocket Oxford Dictionary (2004), motivation is:

- i) The reason or reasons behind one's actions or behaviour
- ii) Enthusiasm (p.587).

Gardner highlights two different kinds of motivation in second language learning situation:

- i) Instrumental motivation-When the learner wants to learn a language to fulfill immediate goals, such as getting a job or passing an examination etc., his/her motivation is of instrumental kind.
- ii) Integrative motivation-when the motive to learn a language is to communicate and integrate with people from another culture who speak the same language, it is called integrative motivation.

The study shows that in the present scenario the motivation to learn English by the target group is of instrumental kind. Their aim is, of course, to pass their current examinations and then to appear for an interview for a job. They want to pursue only the most required portions of their syllabus, which will fetch marks in the examination. They are also keen to join personality development and spoken English classes, which prepare them for interviews. They concentrate on hypothetical questions which may be asked by the interviewer. According to Gardner and Lambart (1959, 1972)-when a language is learnt only for the utilitarian purposes, the success in a foreign/second language is supposed to be lower than if it is learnt for the integrative purpose. But this claim seems to be doubtful as the instrumentally motivated students are effectively learning English. The reason seems to be that instrument motivation works as the force or the pressure to get a good job. Another reason which needs consideration at this stage is- the invent of English for Specific Purposes. ESP is an area which has successfully been explored and organized on the basis of needs of students pursuing different coursed. They are showing up effective results as they are sounded with knowledge of the language items related to their field. If an engineering student is only taught literature with the motive that he wants to communicate with the native people, he might not show progress unless he has interest in literature. Instrumental motivation is not only contributing to the progress of

students, it is also providing employment and job opportunities to those who are proficient in English. They are opening up institutes to teach Spoken English to career aspirants as it is their extreme need. A number of such institutes are seen in every nook and corner of the streets in every town.

Having studied that the target learners are instrumentally motivated, the impact of 'intrinsic' and 'extrinsic' motivation is also reviewed. 'Intrinsic' motivation means the urge to engage in the learning activity for its own sake and 'extrinsic' motivation means motivation that is derived from external incentives. To know which among the two is predominant with the learner is crucial but important for teachers. Learners who are intrinsically motivated learn faster than learners who need external incentives to get motivated. Their learning is more likely to become mechanical learning in comparison to self motivated lot of learners. Self motivated or intrinsically motivated students with high aspirations and goal orientation show better results. The data collected was statistically analyzed and the following results were identified. 94% B.B.A.students think that they do not require much study to cover their syllabus of English. They put *communication skills* on priority and they prefer to study communication strategies in business environment. 72% wants to improve their language skills. They give priority to spoken English as they need to carry out their business assignments with different people. In BCA 98% students prefer technical knowledge over English language or communication skills. 2% were not able to give their specific opinion. As compared BBA and BCA, students are less keen to improve language proficiency immediately because they plan for MBA or MCA after graduation and think that they have ample time to develop proficiency in English.

Attitude can be defined as a set of beliefs developed in a due course of time in a given sociocultural setting. Although it necessarily so not determine behaviour but can have some impact on it. It is studied that positive attitude facilitates learning. If the learner is reluctant to learn or he/she does not have a positive attitude, he/she does not produce any result. Language learning is effected by the attitude and motivation. Motivated, demotivated and amotivated students have different perceptions of their class, teacher and curriculum. Their perceptions are responsible to for their attitudes. An individual's perception of the class, perception of the teacher, peer group, syllabus and his/her awareness for future needs effect hi/her attitude to language learning.

Teachers' attitude plays an important role in the present context. In the professional courses, the teachers' have changed their role from being the controller of the class to the facilitator. They accept students mistakes in the language use as a necessary part of the language learning. They help and motivate students use more and more language in their daily life. Learners learning outcomes are influenced by the interpretation of teachers' interpersonal behaviour. If they believe that the teacher is associated with them and their learning outcome, the teacher empathize with them, understands their problems, they react positively and this factor contributes to their motivation level in the classroom.

With the age of paradigm shift, the teacher has come a long way from being a strict disciplinarian to a facilitator. The teacher needs to make them realize that I am the one like you who also commits mistakes in the use of English and mistakes are a natural part of learning a language.

A teacher needs to remember that a demotivated student cannot learn. In our classes, we need to keep an eye on

- i) What are my learners' problem in learning English?
- ii) How these can be removed?
- iii) Are they related to the grammar or to the student's perception about learning a language?
- iv) What does my learner want?
- v) Why he/she is learning English?

Students want a teacher who can motivate them to speak more and more in the classroom and teach them how to use language outside the classroom. They want their teacher to be good at English and capable of correcting their mistakes without hurting their ego or without accusing them of not having knowledge of English. They want their teacher to create an informal environment in the class where they can learn with fun.

The social scenario in Madhya Pradesh has changed from 'Banish English' to 'Welcome English'. A few years back the M.P. state government was trying to implement only Hindi in all offices and public places in place of English. It did not succeed. Now with the invent of multinational companies and the young professional getting a number of jobs with them need to know not only workable English but good presentational and communication skills too. Therefore, English has become a 'welcome' phenomenon all around. Blooming tourism industry, MNCs, BPOs, NGOs, missionaries and native speakers of English in India are demanding its youth to be proficient in English

and the young people of India are aware of the usefulness of the target language. 'Parental encouragement' and 'communication with teachers' in schools providing English speaking environment and communication with the English speaking peer group are some of the external factors at the school level which motivate students learn English at faster pace. At college two factors come up as most important- i) to pass an examination ii) to get a job. A very less percentage of students are indifferent to learning English at the college level. In spite of their desire to learn, they are not seen putting effort to learn. They are fearful of making mistakes. The grammar-translation method at school level and the teachers' pressure on making correct structures are responsible for their inhibition. Their anxiety level is high whenever they are asked to read, write or speak English. This results in slow learning or in no learning. Students are seen leaving courses due to lack of proficiency in English, although their number is less than 1%.

Future of English in India is bright as we have got students who are aware of the usefulness of the target language. M.P. State board schools require a reorientation of its curriculum to make it practically useful for students and provide a strong base in English Language proficiency by the time they join any professional course. Grammar-translation method makes the students in the class passive learners as the class remains teacher-centered. Most of the time the teacher speaks in the class. Whether he/she speaks with the students remains doubtful.

In spite of the grammar-translation method the M.P. state board schools must adopt task-based and communicative curriculum and humanistic approach to teach English. Communicative competence should be given priority over grammatical competence.

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## **REFORMATIVE VISION FOR HUSBAND-WIFE RELATIONSHIP IN ANITA NAIR'S *LADIES COUPE***

**Shalini Sharma**

### **Abstract:**

The connotation of the word 'marriage' is physical, mental, economical, psychological adjustment as well as the enlargement of internal satisfaction, affection, emotional attachment, love and happiness of two people, male and female. The positive side of this relation has been shown with the help of a couple named Janki and Prabhakar in the novel, 'Ladies coupe,' written by the golden pen of the renounced novelist 'Anita Nair' who has made a noteworthy position in the Indian fiction. This paper throws the light of the reformatory vision so that both- husband and wife can be blessed by the blessings of this relation. Janki and Prabhakar, the characters of this novel, are the symbol of ideal wife and husband. With the help of them, the novelist has tried to give a message that any kind of adjustment is possible by loving, caring and sacrificing attitude of husband and wife but the necessary step is to realize, to understand, to feel and to know how the shortcomings of both can be triumphed over by their helping and cooperative nature.

Reformation is the product of innovative thinking and it should be welcomed in every sphere of life. Every coin has two sides in the same manner; marriage has both factors- positive as well as negative. Human being should have their optimistic outlook towards the positive factors and try to overcome the negative factors. They should try to comprehend the affirmative aspect of marriage. No doubt that now-a-days mostly people do not have any faith in relation because they do not want to live in any kind of bondage. They want to lead life in their own manner without the interference of anybody

else and this is the main reason that word 'marriage' has become as outdated word for the present generation. Male and female want to live together but without the tag of marriage. Through this paper, an effort has been made to improve the husband-wife relationship by humanizing the qualities of understanding, cooperative and synthesizing.

Anita Nair is the world- famous novelist and *Ladies Coupe* is her second novel. In her novel, she has given the description of many women's life, Janaki is one of them. She is the lady of forty-five years old. She got married with Prabhakar when she was about eighteen years old. It means that she is in this relation near about twenty-seven years and it's really a very long time to examine the deepness of this relation and to give it the proper importance and it is the reason when she was asked to live alone, she at once gave the answer, "Why should a woman live by herself? There is always a man who is willing to be with her" (*Ladies Coupe*, 21).

In husband- wife relationship, both husband and wife play an important role to make it as a bond of love. The same happened in the married life of Janaki and Prabhakar. It was an arranged marriage, means two persons are selected by others and now they have to live whole life with each other. Definitely when two unknown person meet, there is no feeling, no attachment between them. But as they spend time with each other, they live together, they begin to feel the feelings of each others, and they begin to understand the importance of each other. They begin to realize the value of each

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other. The same happened with Janaki and Prabhakar. At first, it was told to Janaki, "He is your husband and you must accept whatever he does" (25).

As a girl, she had only imaginations related to marriage. She really did not know about the deepness and the meaning of husband- wife relationship. But as the time passes, she realized the importance of this relationship and then very frankly and confidently she gave the answer to her companions when they said that woman need not any man,

I don't know enough about the world or you to offer advice. All I can do is tell you about myself, about my marriage and what it means to me," Janaki began suddenly, slowly, as if every word had to be chosen with great care. 'I am a woman who has been always been looked after. First there was my father and my brother; then my husband (22).

Undoubtedly, in husband-wife relationship, physical inclination and sexual relationship play an important role but it is the psychological demand of human body and it depends on the human beings how they fulfill it as in wild manner or in lovely manner. In this relation, it depends on parties, husband and wife how they convince each other, how they love each other. There should not be any kind of compulsion in this relation and it can be experienced in the speech of Janaki when she says, "Their marriage remained unconsummated for more than two months. He didn't force himself upon her. It wasn't as if he didn't try to make her more receptive. He coaxed, cajoled and even pleaded. He tried very hard to make her accept him into her body" (25).

It is to give respect to other's emotions, sentiments and feelings. Husband should try to win at first the heart of his wife and he should compel his wife to deliver herself in his arms automatically without any compulsion. In an interview with Sneha Subramanian Kanta, Anita Nair herself accepts,

Very often, we Indian women tend to negate ourselves as something that is expected of us. In fact, there may be no pressure at all from extraneous sources for us to do so. Perhaps it is conditioning or perhaps it is lack of self-esteem, we do not consider our self important enough and so we tend to put our needs and desires on the back burner (Anita Nair Interview).

Prabhakar always respects the feeling of his wife. He can understand her hesitation; he can realize her love, her sentiments and emotions. He respects it and he always takes care of his wife. In the beginning of their married life, they lead a very romantic life and

when they got blessed with a baby boy, they began to care each other more than before. They cannot neglect each other because they cannot imagine to live without each other. Without touching, they can realize their presence. Their feeling of self- satisfaction can be felt in the under noted lines when Janaki feels,

Half asleep, she would feel his presence next to her as his arm snaked around her waist. She would sigh drowsily. Even in that semi- comatose state, she would utter a silent prayer to God. This man made her forget what the mirror and they daylight remained her about so annoyingly. The lines on her neck, the droop of her breasts, the sag of her puckered and scarred belly that had never quite recovered from having held captive another live being (29).

No doubt they are living a perfect life. Both are fulfilling their responsibilities in truly manner, it will not be wrong to say that they are the perfect match for each other. The novelist writes; "At parties, they were the golden couple. When she was ready to leave, he knew it and would rise from his chair, setting aside the drink he had been nursing all evening. She would smile and murmur polite words of farewell while he pumped various hands and laughed through his leave- taking. In this marriage, he was the partner with bonhomie and verve" (29).

In married life, sometimes there are some short-timed sweet quarrels that increase the intensity of love. At the time of quarrels, both husband and wife realize their own mistakes and short-comings and beside it, they too realize the importance of each other. At the state of quarrels, they feel that they really cannot live without each other. They address each other by sweet names and they try to convince each other by showing their mistakes. For example when Janaki got angry with Prabhakar, he tried to convince her in such lovely manner; "I was just trying to help." He said, "That's not helping. You just want to control him. You want to control everybody. You want everyone to do your bidding." She said, not caring who overheard. "Janu,' he said' what's wrong? Are you feeling alright?" (30)

At that time, he did not show his egoism and superiority as being a man that his wife was showing her anger in front of public rather he tried to understand the problem of his wife. He wanted to know the cause of her rude behavior and to remove her misunderstanding. He tried to find out the cause of quarrels because he knew very well that it is the work of other people that they only want to take fun in others quarrels. They always try to burn the fire. Then as a

matured man, he did not care of others and he tried to make her happy by realizing his own mistake because he has to save his own life, he has to care his own life that is his wife. No doubt he is the follower of this quotation,

Never both be angry at the same time.

Never yell at each other unless the house is on fire,

If one of you has to win an argument, let it be your mate.

If you have to criticize, do it lovingly.

Never bring up mistake of the past.

Neglect the whole world rather than each other  
(Rules for a happy marriage).

Really through these characters, Janki and Prabhakar, Anita Nair tries a lot to present the real picture of relationship. In it, she has got success in realizing it that only the physical relationship is not the root of husband- wife relationship. While seeing the face of her husband, a wife can tolerate any pain, in the same manner while seeing or even imaging the smiling face of his wife, a husband can suffer any burden. It is real love of a pure relation. The same can be felt in the relation of Janaki and Prabhakar,

When they had guests, when they had family visiting when the house was echoing with sound and laughter and she was in the kitchen, dishing up a meal, Prabhakar would hover alongside wanting to help, unwilling to leave her alone. And even if there was nothing for him to do, he would stand leaning against the kitchen counter (32).

And the husband like Prabhakar does not feel ashamed while praising his wife's worthiness in front of others; his egoism is not hurt while praising her rather he feels proud while telling his wife's qualities. He feels and thinks if a person is worthy then his worthiness should be counted, should be valued that must the thinking of husband, "She might seem delicate and cosseted to you, but she is a strong woman. Mummy is very capable when she wants to be.' He told that story to everyone. He told that story with such pride that it made Janaki grits her teeth" (34).

In youth, they lived a happy married life in such lovely manner and it is not wrong to say that their love got doubled during the old age when there is no physical inclination or sexual relation. Now Prabhakar could easily comprehend her role as a mother. He knew very well that his wife is the icon of love and devotion and she cannot help to control herself for loving and caring her child even in that circumstances when her son need not her support. He appreciated her feelings as a mother but he could not tolerate the insult of his wife. He could not see that his son talked his mother in rude manner; he scolded his son by saying,

You; Prabhakar said, wagging an angry finger, 'shut up. I will have nothing to do with you until you apologize to your mother first. How dare he talk to you in that tone of voice! And if I do not take her side, who will? I am her husband; goddamn it and I bloody well will take her side (37).

It is the unity of this relation in which words are not required to explain the things rather there is a deep understanding without words. The heart of wife can understand the feelings of her spouse and in the same manner, the heart of husband can feel the emotions and sentiments of his partner without her saying. It is the connection of heart to heart. If one feels hunger, the other will automatically understand, if one is shivering, the other will feel cold as in the novel it is felt, "Yes, I am sure. Get into bed. I feel cold watching you stand there" (39). The real and true husband-wife feels stress-free and content only in their company. No doubt that a lady can live without her child but she cannot exist without her husband and it does not mean that only for the safety or economical point of view, she needs the support of her husband. Now as it can be realized and none can deny the fact that now women are capable to lead the life without the support of anyone. Now they are not dependent either their husbands or their children, they can survive very well. But they do not want to live alone. They want to live a perfect and successful life that cannot be possible without a suitable life partner.

It cannot be denied that in the society every woman and man is not blessed like Janaki and Prabhakar. In the society, the husband considers himself as the master and his wife as a slave but everyone should understand that all have right to live. Prabhakar and Janaki like couple is a source of inspiration. Now everyone in the society is disturbed only because of the lack of true love. No doubt the world is full of love but without understanding, without any feeling, there is no emotional attachment between people. That's why after gaining everything they are empty in hand. They are not happy. People can get real success if they are succeeding in their personal life. And it can be only possible if they have the respect for their life partner. The first task of the wife is to create a home a soft-relaxing atmosphere in which she and her husband can live together smoothly, happily and enjoyable. The way in which this to be achieved depends on her taste and their means and upon prevailing values and conditions. No doubt the management of household is the wife's primary responsibility. In the same manner a husband should also admire the sacrifices of his wife and he should

give his full cooperation to his wife to convert a house into a home and then the home into a heaven. And it cannot be possible without the contribution of both. At last we can conclude it by saying that the husband-wife relationship is to be based not on dry legal rules or decisions of the court but on mutual respect, love and regard and this quotation should be the foundation of this relationship, “A relationship between wife and husband must be like fish and water but not like fish and fisherman” (*A relationship between ‘Wife & Husband’*).

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## PROBLEMATIC OF DOMESTIC VIOLENCE AGAINST WOMEN IN CONTEMPORARY INDIAN SCENARIO

Sapna Bhardwaj & Vishal Bhardwaj

Women are socialized to be caretakers, nurturers, and peacemakers. They participate in vital roles of mother, sister, daughter, wife, lover, friend, sister-in-law, mother-in-law, mistress, and so forth in their domestic world. The outer world, too, expect women to undertake responsibilities towards society, community and nation. With all such positions, they also hold an identity of their own. In the diverse events and trials of life, she embodies beauty, truth, faith, hatred, triumph, endurance, confidence, responsibility, pain, fear, hope, passion etc. The most important phase of life, Marriage is a social institution which provides an opportunity for a woman to show her brilliance through her multifarious roles at domestic level. But the adverse situations, coming in a woman's way, never let her bloom to the fullest. The Indian society considers the institution of marriage as a system providing emotional wholeness to a woman. In one of the old Sanskrit treaties of India, the following rules were set for an ideal wife:

Karyeshu Mantri, Karaneshu Daasi,  
Rupecha Lakshmi, Kshmayaa Dharitrii.  
Bhojyeshu Mata, Shayanetu Rambha,  
Shat Karma Yukta, Kula Dharma Patni.  
(as in Acharya 351)

Translation:

A minister when counseling; a slave while serving;  
Goddess Lakshmi in appearance; the Earth itself in  
endurance;  
A mother while feeding; Rambha, the celestial  
prostitute, in bed;  
These six are the true characteristics of an ideal  
wife.

These lines define the code of conduct prescribed by the patriarchal male dominated Indian society for a woman to be an ideal wife. Wife is considered to be the better half of her husband but loyalty is an expected quality of an ideal wife and she is expected to serve like a slave. With different processes of socialization and due to our social structure, men take up stereotyped roles of dominant and control whereas women take up for submission, dependence and disrespect. From her childhood, the girl child grows up with a need for protection. The female children are introduced with the gender difference in their childhood or even before birth in form of sex discrimination tests regarding female infanticide. She is taken as a Subordinate or minority means she is confined to the myth that she is biologically different from men and is made only for some particular roles like child care- house chores etc. She is burdened with her duties, responsibilities and customs only for the whole life. The feminists have made efforts to improve feminine situations and their role. Women Liberation Movements, 1964 Civil Rights Acts brought a new wave with an introduction to Betty Friedan, the founder of NOW(National Organization for Women) and the writer of *Feminine mystique*. Simon de Beauvoir represented women as Second sex in her book *The Second Sex*. Simon has discussed male dominance over the family or society with her words: "The body of man makes sense in itself quite apart from that of woman.....man can think himself without woman. She cannot of herself without man" (Beauvoir, 22).

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Violence against women is rampant in all fields of life and is an attempt of violation of human rights that is manifested in a number of ways. Like- violence against women in custody, acid burning and dowry death, honor killing, domestic violence, female genital mutilation, the problem of identity and gender based asylum.

In 1993 in the World Human Rights Conference in Vienna, the gender- based violence was recognized as a human rights violation. The *United Nations* declaration, 1993, defined *violence against women* as “any act of gender-based violence that results in, or is likely to result in, physical, sexual or psychological harm or suffering to a woman, including threats of such acts, coercion or arbitrary deprivations of liberty, whether occurring in public or private life”. (Cited by Gomez, 1996)

*Violence against women* is any act of gender-based violence which result in, physical, sexual or arbitrary deprivation of liberty in public or private life and violation of human rights of women in violation of human rights of women in situations of armed conflicts. (Conference on Women, Beijing, 1995 Country Report).

During the Fourth World Conference on Women held in Beijing in September 1995, the United Nations Secretary-General, Boutros Boutros-Ghali, said that violence against women is a universal problem that must be universally condemned. The United Nations has termed violence against women as a gross violation of human rights.

In this regard the regulations by International Women’s Human Rights Foundation can be discussed. *The Declaration on the Elimination of Violence Against Women* states that “violence against women means any act of gender-based violence that results in, or is likely to result in, physical, sexual or psychological harm or suffering to women, including threats of such acts, coercion or arbitrary deprivation of liberty, whether occurring in public or in private life.” (Article 1) It further asserts that states have an obligation to “exercise due diligence to prevent, investigate and, in accordance with national legislation, punish acts of violence against women, whether those acts are perpetrated by the State or by private persons” (Article 4-c).

*The Convention on the Elimination of all forms of Discrimination Against Women (CEDAW)*, defines discrimination against women as any “distinction, exclusion or restriction made on the basis of sex which has the effect or purpose of impairing or nullifying the recognition, enjoyment or exercise by women, irrespective of their marital status, on the basis of

equality between men and women, of human rights or fundamental freedoms in the political, economic, social, cultural, Civil or any other field” (Article 1).

In a country like India, it is difficult to rely on statistical data of pertaining to rape cases. Such data may be up or down but in reality, women are afraid of even lodging FIRs in police stations despite being raped or sexually harassed. The judiciary and the legal system are biased in favor of men. According to the latest National Crime Records Bureau 2007, a total of 1,85,312 incidents of crime against women (both under Indian Penal Code-IPC and Special and Local Laws-SLL) were reported in the country during 2007 as compared to 1,64,765 during 2006, thus recording an increase of 12.5% during 2007. These crimes have continuously increased during 2003-2007 with 1,40,601 cases in 2003, 1,54,333 cases in 2004, 1,55,553 in 2005, 1,64,765 cases in 2006 and 1,85,312 cases in 2007. The total number of sexual harassment cases was 10,950 in 2007. The total number of cases pertaining to cruelty by husband and relatives was 75,930. There were 61 cases of importation of girls. Altogether there were 38,734 cases of molestation in 2007.

The *forms of physical violence* commonly found by through different surveys by the experts, like:

Slapping, kicking, tearing hair, pushing and pulling, dragging, trying to choke her or burn, hitting with an object, attempting to strangulate and threatening.

The *forms of psychological/ Emotional Abuse* were also found to exist, like:

Verbal abuse, sarcastic remarks in the presence of outsiders, said something for the insult and humiliation of wife before others, threatening to hurt or kill her or to anyone loving or close to her, imposing severe restrictions on freedom of movement, totally ignoring the wife in decision-making processes, making frequent complaints against her to her parents, friends, neighbours, and kin much to the embarrassment of the wife.

The *forms of Sexual violence* are like:

Forceful sexual intercourse without wife’s will, to force the partner to perform sexual acts that she does not want.

If we talk about *some other forms of violence* like:

Confining or detaining the spouse against one’s will or damaging property are also considered as acts of violence.

Some of the reasons given by the women are *financial matters, behaviour with in-laws, back-biting, talking to any male without the liking of the*

**husband, asking for money, preventing him from drinking and husbands personality traits.**

In a study in 1999, the worse forms of violence also have been reported like beating with sticks or iron rod, knives, utensils, blades and ladles, throwing women against objects or bashing their heads against the walls, burning of breasts and vagina. In addition, sexual assaults in the form of both hitting women in the vagina by kicking or forcing her into sexual intercourse were reported by nearly 10% of the women. The women are silent in such cases for most of the time because they feel that most of the men know that they can't report such punishment even to their own parents or seek medical treatment due to a sense of shame. About 2 out of 5 ever married women in India are subject to spousal violence. Violence against women is a serious problem in India. Overall, one-third of women age 15-49 have experienced physical violence and about 1 in 10 have experienced sexual violence. In total, 35 percent have experienced physical or sexual violence. This figure translates into millions of women who have suffered, and continue to suffer, at the hands of husbands and other family members. NFHS-3 collected information from married and unmarried women age 15-49 about their experience of physical and sexual violence. If we have a glance at north Delhi reports:

Type of Sexual Harassment	% of Women Experiencing Sexual Harassment North Delhi
Verbal	66.3
Visual	46.1
Physical	32.6
Stalking	46.1
Violent Physical Attacks	22.5
Sexual Assault	10.1
None	10.1

**Source:** UN Women and Jagori survey data 2010.

Combining all these types and forms of abuse with the concept of hierarchical gender relations, we conclude that to view gender violence in a real sense is the need to by identifying where the violence towards women occurs?

In fact, violence happens in three contexts - the family, the community and the state and at each point key social institutions. These are responsible for legitimating and maintaining the violence.

- 1) The family socializes its members to accept hierarchical relations expressed in unequal division of labour between the sexes and power.
- 2) The community (i.e., social, economic, religious, and cultural institutions) provides the mechanisms for

perpetuating male control over women's sexuality, mobility and labour.

- 3) The last is the state that legitimizes the proprietary rights of men over women and proves a legal basis to the family and the community to perpetuate these relations.

"There is a wide societal tolerance for wife-abuse, which is very often even considered justifiable under certain circumstance: Disputes over dowries, a wife's sexual infidelities, her neglect of household duties, and her disobedience of her husband's dictates are all considered legitimate causes for wife-beating. It is only when the torture becomes unbearable or death appeared imminent that most women appeared willing to speak out" (Karlekar, 1995).

Margaret Schuler has divided gender violence into four major categories;

- 1) Overt physical abuse (battering sexual assault, at home and in the work place)
- 2) Psychological abuse (confinement, forced marriage)
- 3) Deprivation of resources for physical and psychological well being (health/nutrition, education, means of livelihood)
- 4) Commodification of women (trafficking, prostitution)

The violence can draw a victim to extreme physical, psychological and mental disease

- Physical effects can include headaches, back pain, abdominal pain, fibromyalgia, gastrointestinal disorders, limited mobility and poor overall health.
- Intimate partner violence and sexual violence can lead to unintended pregnancies, gynecological problems, induced abortions and sexually transmitted infections, like HIV. Intimate partner violence in pregnancy also increases the likelihood of miscarriage, stillbirth, pre-term delivery and low birth weight.
- These forms of violence can lead to depression, post-traumatic stress disorder, sleep difficulties, eating disorders, and emotional distress and suicide attempts.

A recent study has concluded that violence against women is the fastest-growing crime in India. According to a latest report prepared by India's National Crime Records Bureau (NCRB), a crime has been recorded against women in every three minutes in India

The Dowry Prohibition Act 1961 was amended in 1984, 1985 and 1986. In 1986, Section 304(B) stipulates that death of a woman within seven years of her marriage by burns or bodily injury with evidence of cruelty or harassment by her husband or any relatives in connection with a demand for dowry is 'dowry death'

and punishable with imprisonment at least for seven years.

IPC Section 498(A) states that ‘any form of cruelty, whether by the husband or the relative of a husband, to a woman is an offence that is punishable with imprisonment up to three years.’

The first part of Chapter XVI of the IPC (Sections 299 to 311), under sections 299, 300, 301 and 304(A), culpable homicide, murder and death by negligence are crimes.

Sections 113(A) and 113(B), Sections 174 and 175, lay down the procedure and principles of investigation into a crime. In 1983, domestic violence was recognized as a specific criminal offence by the introduction of section 498-A into the Indian Penal Code. This section deals with cruelty by a husband or his family towards a married woman.

If we have glance on the role of NGOs that are continue to spread awareness amongst people regarding the legal rights they have in hand for fighting against the atrocities they are subjected to. They are encouraging more and more people to report any case of domestic violence so that proper action may be taken against the culprits. To start a fight against domestic violence, we need a combination of the law enforcement agencies, social service agencies, the courts and corrections/probation agencies. The role of all these has progressed over last few decades, and brought their activities in public view. Many public, private and

governmental agencies are seen making huge efforts to control it in India. There are several organizations all over the world-government and non government-actively working to fight the problems generated by domestic violence to the human community. The Government of India passed a Domestic Violence Bill, 2001, an act called *Protection of Women from Domestic Violence Act, 2005* [DVA, 2005] also has been passed.. In fact, there has also been misuse of section 498-A and DVA, 2005 because of restricted definition of cruelty subjected to married women. This paper concludes with an urgent need for such a law in the country that can prohibit domestic violence against women from its roots.

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## अज्ञेय तथा उनके उपन्यास: एक मूल्यांकन

एच. एम. अत्तार

बहुमुखी प्रतिभा के धनी अज्ञेय मूलतः सर्जनात्मकता के प्रति समर्पित थे कवि, समीक्षक, विचारक, निबन्धकार और कथाकार के रूप में अज्ञेय ने अपना निरंतर योगदान साहित्य क्षेत्र को दिया है। उनके साहित्य में विचारों का संघर्ष और घटनाओं की निरंतरता है।

अज्ञेय का पहला उपन्यास 'शेखर: एक जीवनी' प्रथम भाग एक ऐसे परिवेश में प्रकाशित हुआ जिस समय पूरे राष्ट्र में राष्ट्रीयता की स्वतंत्रता की भावना प्रधान रूप में चल रही थी। व्यक्तिवाद को लेकर लिखा गया यह उपन्यास को तीक्ष्ण प्रतिक्रिया का सामना करना पड़ा। लेकिन अज्ञेय एक ऐसे विशिष्ट व्यक्ति थे उन्होंने तीक्ष्ण प्रतिक्रिया से हिम्मत नहीं हारा बल्कि उन्होंने अपने अनभूत यथार्थ को शेखर एक जीवनी के दूसरे भाग में आगे बढ़ाया। इसी व्यक्तिवाद को अज्ञेय ने 'नदी के द्वीप' तथा 'अपने अपने अजनबी' में और भी मजबूती से और स्पष्टता से अभिव्यक्त किया है।

अज्ञेय के पात्रों को मुक्त दृष्टिकोण से देखना होगा क्योंकि उन पात्रों का संघर्ष मानसिक अधिक है और अधिक वैयक्तिक भी। अज्ञेय ने मानवीय संवेदना को अधिक महत्व दिया है। मानवीय संवेदना के प्रसार से ही धीरे-धीरे परिवर्तन संभव है। उनका मानना है कि कविता हो या कथा, संवेदना ही मूल कारक तत्व है और वही रचनाकार का लक्ष्य होना है। अज्ञेय की रचनाओं की एक विशिष्टता यह है कि संवेदना के पीछे बौद्धिक चिंतन का बल है, कर्म के हेतु को पहचान कर संवेदना आगे बढ़ती है। अज्ञेय स्वयं संवेदना और कर्म के हेतु को लेकर अपने विचार यँ व्यक्त किये हैं- "समूचे साहित्य की प्रवृत्ति रही है कि कर्म के हेतु को पहचानो निर्णय देने या दण्ड व्यवस्था करने मत दौड़ो। और हेतु को पहचान कर भी रुको मत, आगे बढ़कर संवेदना भी दो। हाँ, संवेदना देने के लिए बहुत बड़ा हृदय चाहिए, वह सबके पास नहीं हो सकता है, इसलिए संवेदना न भी दे पाओ तो कम से कम निर्णय की उतावली तो न करो।"<sup>1</sup> अर्थात् संवेदना ही पात्रों की अंतर्मन को भावात्मक अभिव्यक्ति

प्रदान करती है। कर्म के हेतु से केवल बाह्य पक्ष मात्र की पहचान होती है।

अज्ञेय हिन्दी साहित्य के एक ऐसे साहित्यकार हो चुके हैं। जिसने कोरी भावुकता से हटकर बौद्धिकता पर बल दिया है। बौद्धिक विकास को उस स्तर तक वह विकसित करना चाहते हैं वह 'स्व' के साथ सब की मुक्ति की सोचे यही परिपूर्ण व्यक्तित्व कहलाता है। 'जियो और जीन दो' इस दर्शन को मानकर चलने वाले अज्ञेय 'अहंवाद को नहीं माना। अपने उपन्यासों में अज्ञेय जी ने इंद्रिय संवेदनाओं को बुद्धिचालित करके उन्हें मूल्यवान बनाया है। ऐसा होने से व्यक्ति की हिम्मत बढ़ती है और भय उसके आस पास भी नहीं होता।

अज्ञेय अपने कथा साहित्य से यह कहने की कोशिश की है कि सामाजिक अनुशासन से जियादा क्रियाशील व्यक्ति आंतरिक अनुशासन से रहता है। नारी जीवन की सारी समस्याओं का जड़ वे सामाजिक अनुशासन ही मानते हैं। इसी बात की पुष्टि करते हुए श्री ब्रह्मदेव मिश्र ने लिखा है- "अज्ञेय जी ने अपने अनुभवों से व्यक्ति छटपटाहट को भोगा और उससे मुक्ति का दर्शन गढ़ने का प्रयास किया। व्यक्ति और व्यक्ति के परस्पर सम्बन्धों को, व्यक्ति को समूह के सम्बन्धों पर यहाँ तरजीह दी गई है। यह वह यथार्थ-बोध है जिसे मनोवैज्ञानिक कहकर भी नकारा नहीं जा सकता तात्पर्य यह है कि अज्ञेय के ज्ञानात्मक संवेदना से उपजे आलोचना को हम किसी विशिष्ट सरणिसे चाहे वह मनोवैज्ञानिक से, चाहे सामाजिक, चाहे व्यक्तिवादी हो या समाजवादी नहीं माप सकते।"<sup>2</sup> अज्ञेय जी का जीवनानुभव विशिष्ट रहा है व्यक्ति और सामाजिक सम्बन्ध को अति यथार्थ और सूक्ष्मता परख दृष्टि से अज्ञेय ने देखा हे तभी तो वे 'शेखर: एक जीवनी' जैसा उपन्यास लिखा।

वैसे तो तीन ही उपन्यास अज्ञेय जी ने लिखा है वे हैं- 'शेखर: एक जीवनी' (दो भाग) 'नदी के द्वीप', 'अपने-अपने अजनबी'। अज्ञेय का उपन्यास 'शेखर: एक जीवनी' (पहला भाग-१९४९, दूसरा भाग-१९४४)

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हिन्दी के एक श्रेष्ठ और विशिष्ट उपन्यास के रूप में स्वीकृत है। 'शेखर: एक जीवनी' मध्यम वर्ग व्यक्ति की कुंठाओं पीडा-बोध का, उसकी विवशता का चित्र संवेदनात्मक शैली में प्रस्तुत करने में सफल हुआ है। उपन्यास में शेखर एक वीवकशील व्यक्ति के रूप में उभरा है और अंत तक वह चरित्र संघर्ष युक्त रहा है। शेखर: एक जीवनी भाग-२ में शेखर का युवा रूप मिलता है। इस समय राष्ट्र में आजादी की क्रांति चल रही थी इस सबका प्रभाव शेखर पर हुआ है। अर्थात् दूसरे भाग में शेखर के युवा अवस्था के जीवन का चित्रण है। बचपन की पीड़ी यहाँ और जियादा विस्तृत होती है। शेखर के जेल के अनुभव का भी इस भाग में चित्रण मिलता है। इस भाग में युवामानसीकता के द्वंद का सामाजिक वर्जनाओं का मार्मिक चित्रण हुआ है।

'नदी के द्वीप' उपन्यास में व्यक्ति के सामाजिक सम्बंधों का चित्रण है। व्यक्ति और समाज के संबंध निरंतर परिस्थितियों के अनकुल बदलते हुए चलते हैं। व्यक्ति के जीवन में धूप छाओं होते रहते हैं। हर व्यक्ति को अच्छे क्षणों के लिए प्रतिक्षा करना पड़ता है। लेखक के शब्दों में- "मूल्यवान और संपृक्त क्षण क्योंकि प्रतिक्षा के क्षण वह प्रतिक्षा चाहे कितनी लम्बी हो, कर्म के इस अजस्र-प्रवाहिनी नदी से लम्बी, भुवन प्रतिक्षा करेगा, जैसे कि निस्संदेह, गौरा भी प्रतिक्षा करेगी क्योंकि प्रतिक्षाएँ भी अजस्र, अनाद्यन्त, काल की नदी में स्थिर शिथिल समय के द्वीप हैं।"<sup>१</sup> अर्थात् प्रतिक्षा वियोग में ही होती है और यही प्रतिक्षा बीते जीवन की यादें दिखाती हैं।

इस उपन्यास में प्रेम की एक नई परिभाषा देने की कोशिश हुई है। प्रेम से उत्पन्न आत्म पीडा को यहाँ आत्मदर्शन के रूप में चित्रित किया गया है। यहाँ भावनाओं को चिंतन से जोड़ा गया है। इसका उत्तम उदाहरण 'भुवन' का चरित्र है। साथ ही 'रेखा' का चित्रण एक

परित्यक्त महिला का संघर्षरत जीवन का संवेदनपूर्ण चरित्र के रूप में इस उपन्यास में हुआ है।

इस उपन्यास में 'गौरा' का चरित्र आत्म स्वतंत्रता का प्रतीक है। इसी कारण वह भुवन की प्रतिक्षा करती है। और सफल हो जाती है। इस उपन्यास में त्रिकोण प्रेम की कथा कहीं गई है। लेकिन इस कथा में एक चिन्तनात्मक गति है।

'अपने-अपने अजनबी' अज्ञेय जी का यह उपन्यास सन् १९६९ में प्रकाशित हुआ और यहीं शायद उनका अंतिम उपन्यास है। इस उपन्यास में मृत्यु बोध के दर्शन को चित्रित किया गया है। इस उपन्यास में दोही पात्र हैं वे हैं सेल्मा और योके दोनों की मानसिकता का चित्रण मृत्यु बोध के संदर्भ में चित्रित हुआ है। दोनों की मानसिकता तथा आयु वर्ग अलग-अलग है इसलिए वह साथ रहकर भी अजनबी बने रहते हैं। इस उपन्यास को गौर से पढ़ा जाए तो यह बात भी प्रतीत होती है कि अज्ञेय ने इस उपन्यास में भारतीयों पर बढ़ती हुई पश्चिमी प्रभाव पर टीप्पणी की है।

निष्कर्ष रूप से अज्ञेय के उपन्यास साहित्य का मूल्यांकन करते हुए यह कहना उचित होगा कि अज्ञेय नारी के प्रति समान भाव रखते थे और उसकी स्वतंत्रता की पक्षधर थे। इन के पात्र अधिक आंतरिक और बौद्धिक बने हैं। इनकी भाषा सरल और संप्रेषण करने में सफल बनी है। उपन्यास के संवाद कथावस्तु को प्रभावशीलता प्रदान करने में सफल बने हैं। भाषा की विशेषता से ही इनके उपन्यास और पात्र प्रभावी बने हैं।

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## मीराबाई और अक्क महादेवी की काव्य साधना

एस. के. पवार

भारतीय साहित्य में नारी जगत् ने हमें अनेकानेक स्वातंत्र्य सेनानियाँ, विदूषियाँ, योगिनी-विरागिनियाँ, कला-विलासिनियाँ दी हैं। जिनमें प्रमुख रूप से तमिल की 'अंडाल' कश्मिरियों की 'लल्लेश्वरी', इसाइयों की 'थेरेसा, युनान की सोको, अरेबिया की गबिया, राजस्थान की मीरा, कर्नाटक की मुक्तायक्का हेळवनकट्टे गिरियम्मा, और अक्कमहादेवी आदि हैं। ये सभी अध्यात्मिक प्रवाह की अनमोल रत्न माने जाते हैं। किंतु इनमें से मीराबाई और अक्कमहादेवी का व्यक्तित्व अधिक महान है। मरु-कांतार की मान्दाकिनी, भक्ति की भालमणी, अध्यात्म की अगरुगन्ध और दीप्त प्रेम की दिव्य प्रतिमा दोनों विदूषियों का नाम जिह्वा पर अमृत की बूँद की तरह उतरता है। उनके पदों में नाही प्रामाणिकता है बल्कि भक्तियुगीन साहित्य का गौरव भी है। वन विदूषी नारीरत्न ने नारी जगत् की वैयक्तिक चेतना को वाणी दी और नारी की स्वतंत्रता की उस पहचान को स्थापित भी किया।

### मीराबाई और अक्कमहादेवी के महान व्यक्तित्व:

भक्तों एवं संतों द्वारा रचित साहित्य और राजस्थान के प्राचीन ग्रंथों में उपलब्ध मीराबाई के जीवन वृत्तांत के संबंध में मतभेद तो हैं ही। परंतु उन मतभेदों का निष्कर्ष रूप में यह बताया गया है कि मीरा का जन्म सन् १५५५ से वि. स. १५६० की अवधि में कुडकी नामक गांव में हुआ था। कुडकी में मीरा का पितागृह जहाँ उसने जन्मलिया था जो आज भी सुरक्षित है। वह मेडता के शासक एवं संस्थापक राव दुदाजी के पुत्र रतनसिंह और कुवाँरीबाई के पुत्री थी जो मुरली धर की पूजा अर्चना में लगे रहते थे। अल्पायु में ही माता-पिता के देहांत के बाद मीरा का लालन पालन राव दूदाजी ने किया। माता-पिता विहीन मतवाली मीरा का विवाह मेवाड के महाराणा सांगा के पुत्र भोजराज के सन् १५७३ में १३ से १८ साल की उम्र में हुआ।

मीरा सुंदर मुखाकृतिवाली ही न होकर लावण्यमयी, गौरवपूर्ण राधा के अवतार समान थी। यह अखंड सौभाग्यवती, अखंड ब्रह्मचारिणी,

संत-स्वरूपा, भक्ति-सलिला, गंगा समान पवित्र मनसा-वचा कर्माणा तथा अपने इष्टदेव कृष्ण की उपासना में लीन रहती थी। पति भोजराज असाध्य रोग से पीडित थे। इसलिए उसकी मृत्यु के पश्चात् मीरा की भक्ति भावना प्रबल हो उठी। और निश्चित रूप से वह अपने इष्टदेव कृष्ण की ही उपासना करने लगी। राग-तान में मीरा के पद गीत भजन के रूप में लोकार्पण बनते गये।

धीरे-धीरे मीरा साधु संत के सत्संग में आने लगी, लोक मानसा पर उनका गहरा प्रभाव पडा। वृंदावन में रहकर वह भक्ति की सरिता बहायी, वृंदावन से मीरा कृष्ण की द्वारिका गई वहाँ रसन्वित होकर अपने आराध्य देवता गिरिधर गोपाल का भजन सभी पर जादूसा असर किया। इस प्रकार सदा साधुओं के संग में रहते हुये देखकर अपने कुल मर्यादा को भंग करनेवाली समझकर मीरा के ससुरालवाले उसको विष का प्याला भेज देते हैं, परंतु इष्टदेव गोपाल की कृपा से विषभी अमृत बन गया। इसी पारिवारिक क्षुब्ध वातावरण से तंग आकर वह गोस्वामी तुलसीदास के पास चली गई। मीरा की भेंट के बाद ही गोस्वामी तुलसीदास का द्वार स्त्रियों के लिए खुल गया।

मीरा नारी वर्ग को उपदेश देती हुई कहती है-

उठो जागो और बता दो पुरुष को

की अस्पृश्या नारियों का काल समाप्त हो गया।

अब वह सहभागिनी है जीवन है

हर क्षेत्र में। धर्म में कर्म में सबमें।

मीराबाई सगुण भक्ति की वह दीपशिखा है, जिसमें आचार्य रामाजुन, चैतन्य महाप्रभु, जयदेव, चंडिदास और वल्लभाचार्य जैसे भक्त साधकों की भक्ति रस की आलोकमयी किरणें बिखरी हुई हैं। कवयित्री ने अपने गीत और पदों के माध्यम से हर व्यक्ति को आत्म-दर्शन की प्रेरणा दी है। इनके काव्य प्रेरणा से मानव को अपने जीवन में प्रबल आध्यात्मिक शक्ति, सार्थक जागृति और अभिनव चेतना प्राप्त होती है।

एस. के. पवार: सह प्राध्यापक, हिन्दी विभाग, कर्नाटक महाविद्यालय, धारवाड (कर्नाटक)।

मीराबाई की तरह अक्कमहादेवी के जन्म व माता-पिता और परिवार के बारे में प्राचीन ग्रंथों में एक मत नहीं है। महादेवी के संबंध में लिखे गए ग्रंथों के रचनाकारों में चामरस, हरिहर, चन्नबसवांक, मलंदुर हरिश्चर आदि के अनुसार उडतडी को अक्कमहादेवी का जन्म स्थान होने का गौरव प्राप्त होता है। उनके पिता निर्मल और माता विमला थी। परंतु वे बड़े नामी शिवभक्त थे, शिवाचार के साधक थे, गुरु-लिंग जंगम रूपी शिव-तत्व के उपासक थे। दीर्घकाल तक इन भक्तों को कोई संतान नहीं हुआ। शिव या पार्वती के आशिर्वाद से इन भक्त शिरोमणि के उदर से अक्कमहादेवी का जन्म हुआ था।

अक्कमहादेवी बाल्यवस्था से लेकर यौवनावस्था तक विध्यार्जन के साथ-साथ चन्नमल्लिकार्जुन की उपासना करने लगी। हर कन्या के जीवन में अपने भावी पति की परिकल्पना देखने की अवस्था होती है। ऐसी स्थिति में वह घोषणा करती है-

अपने मन को मोहलिया री, अपने तन को लूटलिया री,

अपने सुख की अंकवारा री।

अपने अस्तित्व का आधार बनारी

चन्नमल्लिकार्जुन की चहेती बनी री।

इस प्रकार चन्नमल्लिकार्जुन को एक आदर्श पति के रूप में स्वीकार कर लिया था।

एक दिन नगर के राजा कौशिक घुडसवारी से लौटते समय अक्कमहादेवी को देखा तो देखते ही रह गये। उसकी सुंदरता को राजाने देखा, बार-बार देखा, यों देखते-देखते महादेवी एक चित्र बनकर राजा के मन में अंकित हो गयी। कौशिक स्वयं आकर अक्कमहादेवी के साथ विवाह का प्रस्ताव रखता है। तब अक्कमहादेवी राजा से तीन वचन लेती है, शिवभक्त बनना, शासकीय बल पर कभी कोई बलात्कार नहीं करना आदि। विवाह के बाद कौशिक महादेवी को एकांत में आलिंगन करना चाहता है। ढोंगी भक्त बनने का नाटक रचाता है। उसी वक्त अक्कमहादेवी अपनी जन्मभूमि को जन्म-ग्रह, सास-ससुर, परिवार आदि को छोड़कर "दिगंबरत्व ही मेरा दिव्याम्बर है" समझकर निकल पड़ती है कौशिक रोकने की कोशिश करता है महादेवी जवाब देती है असे ओ कौशिक हट जावो तुम में और मुझ में कैसी बराबरी, अंधकार और आलोक में कहाँ की समानता, अग्नि और शीतलता में कैसा सादृश्य इतना कहकर चन्नमल्लिकार्जुन के ध्यान में लीन हो जाती है।

अडुतडी से कल्याण तक, कल्याण से श्रीशैल तक अक्कमहादेवी की यात्रा आध्यात्मिक साधना की यात्रा रही है। कल्याण के अनुभव मंटप में वह अल्लमप्रभु की अग्नि परीक्षा में उत्तीर्ण होकर खरे सोने की भांति चमक उठती है। अण्णबसवण्ण के राजमहल में, माँ नीलव्वा की लाडली बेटी, बाबा बसवण्णा के नयनों की पुतली, सदगुरु प्रभुदेव की सत्य बहू, सिद्धलिंग की बहन, चन्नमल्लिकार्जुन की अर्धांगिनी बनकर महादेवी लिंग पति शरणसति की साधना करती है। इष्ट लिंग को पति मान कर प्रज्ञा स्थिर होकर उमंग में वह गा उठती है।

अक्कमहादेवी की माधुर्य भक्ति का स्वाद सुज्ञान का आलोक, सामाजिकता की महक आदि घुलकर उनके वचन में गीत बनकर बह

पड़े हैं। इस प्रकार हमें एक सत्य सन्मार्ग सुज्ञान सत्क्रिया का सन्मार्ग दिखाकर वह अध्यात्म जगत की अमरज्योति, साहित्य जगत् की स्वयं ज्योति, नारी जगत की गौरव ज्योति बनी है। वह बुद्धि शक्ति, नैतिक शक्ति, सौंदर्योपासना की शक्ति, धर्मानुसंधान की शक्ति को वरदान के रूप में पाया था।

मीराबाई और अक्कमहादेवी महिला जगत् की अद्भुत सृष्टि है। दोनों काया की लज्जा की कल्पना को छोड़कर जीव की लज्जा का मोह मिटाकर मन की लज्जा की स्मृति भस्म करके अपनी स्वानुभूति के उदय से स्वात्मज्ञान की शक्ति बनकर उभरती है। इस प्रकार दोनों कवयित्रीयों के व्यक्तित्वमय काव्य से हमें स्त्री स्वातंत्र्य की उपलब्धि तथा स्त्री गौरव की उपलब्धि और स्त्री की पारमार्थिक उपलब्धि ये तीनों उपलब्धियाँ प्राप्त होती हैं।

**काव्य में माधुर्य भाव तथा भक्ति की महत्ता:**

मीरा और अक्कमहादेवी के वचनों, गीतों और पदों में एक जगह सर्वस्व आत्म समर्पण का दिव्य सौंदर्य और माधुर्य भाव व्यक्त हुआ है वह अन्यत्र दुर्लभ है। जीवात्मा और परमात्मा का सहज-विलास ब्रह्म और उनकी शक्तियों के आनंद के लिए भक्त प्रेयसी और भगवान प्रियतम की शाश्वत प्रेम लीला ही माधुर्य भाव का संस्थान है। मीरा और अक्कमहादेवी की भक्ति भावना के प्रवाह को रोका नहीं जाता है। उनका काव्य हमें गति देता है इस कारण विष भी अमृत बन बह निकलता तभी तो दिगंबर एवं दिव्यांबर बन गये हैं भक्ति में वह शक्ति है जिससे भक्तों की रक्षा होती है। दोनों के मुख से निकला हुआ एक-एक स्वर भक्ति की अनुशक्ति का स्वर है-

उदा- मीराबाई- भक्ति मारग को दिखलाओ।

मीरा को प्रभु साँची दासी बनाओ।

अक्कमहादेवी - गुरु है मेरा काया शिव मेरा मन  
परम जंगम ही मेरा अनुभाव बंदन  
सारा अस्तित्व ही लिंगमय रे, भालनयन।

मीरा- भगति देख राजी हुई,  
जगत देख रोई। संतन ढिंग बैठ-बैठ  
लोक लाज खोई।

अपने आपको समर्पित करके तृप्त होनेवाली भक्ति इस प्रकार होनी चाहिए।

मीराबाई - पायो जी, मैंने राम रतन धन पायो।

वस्तु अमोलक दी मेरे सतगुरु, किरपा कर अपनायो।

जनम-जनम की पूँजी पाई, जग में सभी खोवायो।

खरचै नाहिं कोई चोर ने लेवे, दिन-दिन बढत सवायो।

सत कवि नाव, खेवटिया सतगुरु, भव सागर तर आयो।

मीरा के प्रभु गिरधर नागर, हरख-हरख जस गायो।

महादेवी- भोग बन कर काया तुम्हें समर्पित हुयी,

भोग बनकर कारण तुम्हें समर्पित हुए।

कुछ न जानू रे मैं।

मेरी गति तुम बने, मेरी मति तुम बने।

प्राण हुए तुम्हें समर्पित, तुम्हारे बिन,  
सौगंध यदि दूजे का ध्यान करूँ  
सौगंध तुम्हारी, चन्नमल्लिकार्जुन ।

मीराबाई- मन रे परसी हरि के चरन सुभग सीतल कमल त्रिविध  
ज्वला हरन ।

चे चरण प्रह्लाद परसे इन्द्र पधवी धरन ।  
जिन चरन ध्रुव अटल किन्हों, राखी अपने सरन ।  
दास मीरा लाल गिरिधन, अगम तरन-तरन ।

महादेवी- स्वामी तुम्हारे अनुभवियों की संगति से मेरा तन शुध्द हुआ ।  
स्वामी, तुम्हारे अनुभवियों की संगति से मेरा मन शुध्द हुआ ।  
स्वामी तुम्हारे अनुभवियों द्वारा घिस-घिसकर ढाले जाने से  
चन्नमल्लिकार्जुन मैं तुम्हारी भूषण बनी ।

#### निष्कर्ष:

मीराबाई और अक्कमहादेवी की भक्ति, दास्य भाव से प्रेरित है जिस प्रकार पत्नी पति के लिए ग्रहेषुदासी बनने का आदर्श रखती है। उसी प्रकार उनकी भक्ति में जो अनुग्रह की चायना है जिसमें नारी की विनम्रता एवं निष्ठ का श्रेष्ठ एवं सर्वोच्च रूप दिखाई देता है। उनके काव्य में मधुरता तथा प्रेम भक्ति की महिमा की भरमार है, जो निस्संकोच उनके दर्द पीडा, नीराशा का सबूत है। इसलिए उनकी भक्ति में प्रेम, विरह और मिलन का त्रीवेणी संगम हो पाया है।

#### काव्य में प्रेम-साधना:

कवयित्री मीरा और अक्कमहादेवी ने प्रेम का जो रूप अपने पदों या वचनों में खींचा है, जिससे भक्ति की दृढता प्रतिपादित होती है। लगन और त्याग की, यह दोनों मूर्तियाँ हमारी ही नहीं अपितु जगत की चमकती हुई मणियाँ हैं। उनके पदों पर हमें कभी गर्व होता है और उनके त्याग पर हमें अभिमान होता है। यहाँ उनके कृष्ण आध्यात्मिक प्रेम के चन्द पद प्रस्तुत किये जा रहे हैं। श्रीकृष्ण और चन्नमल्लिकार्जुन के प्रति उनका अगाध प्रेम दृढ संबंध, तथा समर्पण की भावना की झलक इस प्रकार है।

मीराबाई- अखियाँ तरशा दरसन प्यासी ।

मग जोवाँ विण बितों सजणी, णा पड़या दुखरासी ।  
डारा बैठया कोमल बोल्या, बोल सुण्या री गासी ।  
कडवा बोल लेक जग बोल्या, करस्याँ म्हारी हांसी ।  
मीरा हरि रे हाथ बिकाणी जणम-जणम री दासी ।

मीराबाई- हे देव, मेरे हृदय कमल में जगमगाति ज्योति ।  
हे गुरु, आवी मेरे वर आवो, मेरे पर आवो ।  
मेरे हर आवो, सुकृत-सार, सर्पहार आवो ।  
वीरभद्र, रुद्र, दुरित-दूर विश्वरूप आवो ।  
आवो रे सिद्ध, भव-विरुद्ध सुप्रसिद्ध मल्लिनाथा ।

इस प्रकार प्रेम की पराकाष्ठा भक्ति की परिपक्वता पर निर्भर करती है। अब हम यहाँ कवयित्रीयों की भक्ति की उत्कट व्याकुलता, अध्यात्मिक विरहता, को देख सकते हैं।

मीराबाई- बसो मेरे नैनन में नंदलाल

मोहनी मूरत साँबरी सूरत नैनाबले बिसाल ।  
मेरे तो गिरधर गोपाल, दूसरो न कोई ।  
जाके सिर मोर मुकूट, मेरे पति होई ।  
पिया बिन रहयौ न जाई ।

निस-दिन जोऊँ बाट पिया की, कबरे मिलोगे आई ।  
चलो मन गंगा यमुना तीर ।

बंसी बजावत गावत कान्हा संग लिया बलवीरा ।

महादेवी- इह लोक के लिए एक पति, परलोक के लिए दूजा,

मेरे पति चन्न मल्लिकार्जुन को छोड  
अन्य सारे पति मानों बादल बीच की पुत्तलिका ।

सागवन हा तुम वन के सब देव-तरु तुम  
तरुके बीच बिचरते खग-मृग हो तुम ।

चन्नमल्लिकार्जुन, सर्वभरित बन

दिखलावो मुखडा अपना ।

गुरु बना बाराती, लिंग बना दुलहा ।

मैं बनी दुलहन, अगणित लोग बने माता-पिता ।

अतः चन्नमल्लिकार्जुन पति मेरा ।

दुनियावालों से अपना कैसा नाता, प्रभु ।

मीरा श्रीकृष्ण के प्रेम में विवश होकर उसे आँखों में बसालेती है। उनके रूप रंग, आँखें, मुकुट मोर पंख आदि से शोभित कृष्ण को अपना पति समझती है उस के लिए एक नहीं सौ जन्म के प्राण निछावर करने तैयार होती है।

मीरा की तरह अक्कमहादेवी भी चन्नमल्लिकार्जुन को अपने पति के रूप में स्वीकारती है। वह मानती है कि उसके बिना दूसरा कोई नहीं है। वह कल्पना करती है कि-

लिंग बना दूल्हा, गुरुबना बाराति ।

दुनिया के लोग माता-पिता ।

चन्नमल्लिकार्जुन ही मेरा पति है ।

उसे छोडकर दुनियाँ से यह कैसा नाता बताती हैं ?

#### काव्य में संयोग तथा वियोग पक्ष की दशा:

मीरा और अक्कमहादेवी की भक्ति में प्रेम, विरह और मिलन का त्रिवेणी संगम हुआ है। एक ओर संयोग श्रृंगार की सुखानुभूति है तो दूसरी ओर विरह की पीडा का एहसास है। संयोग पक्ष के अनेक पद उनके पद या वचनों में सहज मिलते हैं। जो प्रेम की उस चरमावस्था के द्योतक हैं, जिसमें अनंत वियोग दुख अनंत संयोग सुख में परिणत हो जाता है और सर्वत्र परम प्रियतम की अपूर्व माधुरी का साक्षात्कार होने लग जाता है। कवयित्री के पद और वचनों में मिलन रस की अपेक्षा विरह रस की तीव्र प्रेमानुभूति का परिचय मिलता है।

#### उदाहरण:

मीराबाई-

हेरी म्हाँ दरदें दिवाणी म्हारां दरद न जणया कोय ।

घायल री गत घायल जाण्यां हिवडो अगण संजोय ।

दरद की मार्यां दर-दर डोल्या बैद मिल्या नहिं कोय ।

मीरां री प्रभु पीर मिटांगां जब बैद सांवरो होय ।  
 उँची-नीची राह रपटीली पव नहीं ठराय  
 मैं हरि से कैसे मिलूँ ।  
 सोच-सोच धुर्रु, जतन से बार-बार डिंग जाय ।  
 मैं विरहन बैठी जागूँ, जगत सब सौवे री अली ।  
 विरहिन बैठी रंग महल में, मोतयन की लड़ पोवै  
 इक विरहन हम ऐसी देखी, असऊवन की माला पोवै ।  
 एक टक-टकी पथ निहारुँ भई छमासी रैण ।  
 मीरा के प्रभु कबरे मिलोगे दुख मेटण सुख देण ।

महादेवी-

प्रभु दूर तुम्हें समझकर प्यास से तडप रही थी मैं ।  
 पभु नियरे आकर तुम जब मेरे करस्तल में मूर्तिभूत हुए ।  
 अपना वह सारा रतिभाव लिंग बना, गडगयी पलकें तुममें प्रभु  
 चन्नमल्लिकार्जुन देव तुम्हें अपना करस्थल देख-देख  
 आंखे ही प्राण बनी ।  
 बांझ क्या जाने प्रसव वेदना ? विभाता क्या जाने दुलारना ?  
 अनघायल क्या जाने घायल की वेदना ?  
 चन्नमल्लिकार्जुन की भोगी कटार दिल में टूटकर  
 मैं जो छट-पटारही हूँ, वह तुम क्या जानो माई ?  
 अंग लिंग को अर्पित कर अंग अनंग बना  
 मन ज्ञान को अर्पित कर लय हो गया  
 भाव तृप्ति को अर्पित कर तिरोहित हो गया  
 मेरे अकाय सुख का भोगी जो लिंग है, उसके कारण  
 मैं शरणसती लिंग पति बन गयी ।  
 इसलिए चन्नमल्लिकार्जुन नामक पति में मैं  
 आभ्यंत समा गयी ।

इस प्रकार मीराबाई और अक्कमहादेवी के विरह वर्णन में वियोग की बदलती हुई करवटे, तीव्र वेदना की तडप विरह की घनीभूत पीडा विरह दग्ध की आकुलता सभी कुछ उनके पद एवं वचनों में देखा जा सकता है । उक्त दोनों कवयित्रियों ने योगियों की विचार-धारा, संतों की प्रणाली वैष्णवों की सौंदर्यप्रियता और लोक जीवन की अकृतिम सरलता को अपने जीवन काव्य में एक साथ समेट लिया है ।

#### विदूषियों की जीवन गाथा और काव्य में समसामयिकता:

सांसारिक पुरुष के सामने स्वयं को समर्पण न कर अपने उपास्य देवता से गिडगिडाकर याचना न करनेवाली, आत्मविश्वास के दामन न छोड़नेवाली, इन दोनों साधिकाओं ने नारी जीवन की गौरव गरिमा को ऊँचाई की चरम सीमा तक पहुंचाया है । हालांकि इन दोनों विदूषियों में लगभग तीन सदियों का अंतर होते हुए भी दोनों की अध्यात्म ज्योति बिलकुल एक दूसरे से मेल खाती है । दोनों की जीवन, साधना एवं संदेश में काफी समानता दिखाई देती है । दोनों में इतनी सादृश्यता है कि कहीं महादेवी ही मीरा बनकर पैदा न हुई हो ।

बचपन से महादेवी जिस प्रकार मल्लिकार्जुन की भक्तिन बनने के लिए तडपती है, उसी भांति मीरा गिरिधर गोपाल की पत्नी बनने की

आशा रखती है । परंतु उनका मल्लिकार्जुन स्वयं इश्वर है, गोपाल स्वयं कृष्ण है । महादेवी ने कहा इन मरने सड़नेवाले पतियों को भाड में झोंकरी । और मीरा ने घोषणा की ऐसे वर को क्या करूँ जन्मे और मर जाए । वर वरियों एक संवारियॉरे । तभी तो दोनों अपने-अपने घर को छोड़कर निकली थी । महादेवी कहती है- यथा

गिरीधर घर बसाकर मृग से भय जाए क्यों कर ?  
 हाट बीच घर बसाकर, शब्दों से लजाएँ क्यों कर ?  
 मीराबाई- कोई निंदो, कोई बिन्दों, गण गोविंद का गास्या ।  
 और मेरा दरद न जाने कोय, घायल की गति घायल जाने ।

इस प्रकार दोनों लाज-लोक निंदा को त्यागकर तीखी बातों की घूंट पीकर निकल चुकी हैं । इस संदर्भ में उन्हें भूख मिटाने के लिए भिक्षात्र था, प्यास बुझाने के लिए कुँए का पानी । सोने के लिए टूटे मंदिर थे और आत्म संगति के लिए चन्नमल्लिकार्जुन था । मरने के लिए राणाने विष का प्याला भेजा था मीरा के लिए वह अमृत बन गया ।

इस प्रकार सारे कष्टों को झेलकर जब मीरा वृंदावन पहुँची और महादेवी कल्याण पहुँची तब दोनों को एक ही प्रकार स्वागत मिला अल्मप्रभु ने महादेवी से कहा सती तुम यहाँ कैसे आयी ? बताओ सही अपने पति की पहचान बता सको तो बैठो वरना यहाँ से उलटे पैर चली जावो । परंतु दोनों विदुषियों के ठोस उत्तर से संतुष्ट होकर उनका स्वागत फिर से किया जाता है । इस प्रकार अडुतडी से कल्याण तक, कल्याण से श्रीशैलतक, महादेवी की यात्रा अध्यात्मिक यात्रा की साधना रही है । उसी प्रकार मेडता से चित्तौड, चित्तौड से वृंदावन तक भगवान श्री कृष्ण की यादों में मीरा आत्म समर्पण की भावना से निकल पडी ।

वैसे तो मीरा और अक्कमहादेवी के वचन तथा पदों में बुद्धि और भाव के विद्युदालिगन की बात तो सर्व सम्मत है । तभी तो सभी मानते हैं कि उनमें अन्तदृष्टि और अनुभव के गुण झलकते हैं । इस प्रकार मीराबाई और अक्कमहादेवी महिला जगत् की अद्भुत सृष्टि है-

काम का कपाल चीरकर  
 काल के नमन चींथकर  
 सोम-सूर्य को नोच नोचकर  
 खानेवाले की ओर  
 कौन उंगली उठा सकेगा री ?  
 कौन झूम नहीं उठेगा ? कौन सिर नहीं झुकायेगा ?

अक्कमहादेवी की अपूर्वता सभी को चौंका देने वाली है । उनकी इस अपूर्वता अनन्यता अनुपमता का रहस्य क्या है ? जिसके बारे में डॉ. अलोकिसिस केरेल का कथन प्रायः ठीक लगता है यथा-

It is dangerous to be exclusively and intellectual pramystic, a Logician or a Intutive a scientist of a poet, it is by the simultaneous up ward treand of his intellectual, moral a esthetic and religious faculty that is one can attain the highest level compatible with his inherited latent powers."

मीराबाई के साहस एवं धैर्य को प्रस्तुत करते हुए राष्ट्रकवि मैथिलीशरण गुप्त इस प्रकार कहते हैं-

लाख लोक भय बाधाओं से विचलित हुई न वीरा,  
वार गई ब्रज-रज पर मानिक मोती हीरा धीरा ।  
हरि चरणामृत कर वर विष भी पचागयी गंभीरा,  
नचा गई नटनागर को भी, नाची तो बस मीरा ।

संदर्भ ग्रंथ:

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## भूमंडलीकरण के परिप्रेक्ष्य में कुमार अंबुज की कविता

अर्जुन घरत

समकालीन हिन्दी कविता के एक सजग और जुझारू कवि के रूप में कुमार अंबुज प्रसिद्ध हैं। कविने समकालीन जीवन की जटिलता एवं उसके अंतर्विरोध को कविता के माध्यमसे अभिव्यक्त किया है। उनके प्रकाशित काव्य संग्रह हैं- किवाड़, क्रूरता, अनंतिम, अतिक्रमण और अमीरी रेखा। 'कवि ने कहा, शीर्षक से उनकी चुनी हुई कविताओं का संग्रह भी प्रकाशित है।' प्रस्तुत आलेख में भूमंडलीकरण के परिप्रेक्ष्य में कुमार अंबुज की कविता को समीक्षित करने का मेरा प्रयास है-

समकालीन कविता में हमारे सामयिक जीवन की समस्याओं को प्रेरित किया गया है। समकालीन परिवेश में व्याप्त भय, बेचैनी, आक्रोश विसंगति, विडंबना, शोषण, अन्याय, उत्पीड़न और दमन तथा विद्रुपताओं का वास्तव चित्रण इस कविता में हुआ है। अतः समकालीन कविता अपने समय की जीवंत समस्याओं की अभिव्यक्ति करने में समर्थ है। समकालीन भारतीय समाज तीव्र संक्रमण के दौर से गुजर रहा है। आर्थिक उदारता, खुलापण और भूमंडलीकरण ने हमारे सामाजिक, आर्थिक राजनीतिक तथा धार्मिक परिवेशमें पूरी तरह परिवर्तन लाया है। बदलते परिवेश में साहित्यिक अभिव्यक्ति में परिवर्तन आया है। हिन्दी की समकालीन कविता में भूमंडलीकरण, उपभोक्तावाद, बाजारवाद, आर्थिक साम्राज्यवाद, उदारीकरण, निजीकरण का तीव्रतासे चित्रण हो रहा है।

समकालीन कवि मनुष्य के जीवन, जगत, समाज और परिवेश का यथार्थ चित्रण स्वाभाविकता से कर उसकी समस्याओं को वाणी दे रहे हैं। कवियों ने अपने भावों की अभिव्यक्ति बहुत ही सहज, स्वाभाविक और सुलझे रूप में की है। हमारी परंपरा, संस्कृति, पहचान और भाषा में परिवर्तन आया है। बदलती स्थिति को उसके अंतर्विरोधों को कवि कुमार अंबुज ने अपनी कलम से आबद्ध कर बखूबी अपनी काव्य-दृष्टि का परिचय कर दिया है।

समकालीन कविता हमारे समय के महत्वपूर्ण सवालों की चर्चा करती है। समकालीन जीवन की आपाधापी, बाजारवाद तकनीकी क्रांति

इन सभी पर कवि अपने विचार व्यक्त करते हैं। उपभोक्तावाद के इस दौर में सभी चीजें बेची या खरीदी जा रही हैं। बाजार के रूप में हमारे सामने एक भयावह परिदृश्य दिखाई देता है। आज हर मकान दुकान में बदलने की होड़ में है तो बाजार भी अपने आप में बनता है। कवि कुमार अंबुज ने 'एक बार फिर' शीर्षक कविता में कहा है-

हर कदम पर देखते हुए बाजार

गुजरते हुए हर क्षण एक न एक बाजार से

हम भूलते हैं अकसर

कि कब बाजार में हैं और कब बाजार में नहीं

जहाँ जरा भी आबादी वहीं दिख जाता बाजार

देखते हैं फिर कि जहाँ दो जन हुए इकट्ठे

वहीं हो जाता बाजार

अब बाजार का बनना इस दुनिया की दिनचर्या में

हर पल होनेवाली एक मामूली सी घटना<sup>1</sup>

बाजारवाद का प्रभाव सर्वत्र व्याप्त है। बाजार की चकाचौंध में आज का मनुष्य हतप्रभ हो गया है। इस चमक-दमक में वह खो जाता है-

यह चमचमाती दुकान जिसके भीतर खड़ा हूँ हतप्रभ

और ये वस्तुएँ जिनकी अभूतपूर्व चकाचौंध से लथप्रथ

यह नया बनता हुआ पेट्रोल पंप भी

मेरी सहायता करने में असमर्थ<sup>2</sup>

भूमंडलीकरण के इस दौर में प्रदर्शनकारी प्रवृत्ति का विशेष बोलबाला रहा है। जिसकी अभिव्यक्ति कुमार अंबुज के काव्य में स्पष्ट झलकती है।

कुमार अंबुज मानवीय संवेदनाओं के कवि हैं। उन्होंने अपने समय की जटिलताओं को वाणी दी हैं। अन्याय के प्रति विरोध प्रकट कर संघर्ष की भावना जतायी है। उनकी कविताओं में ग्रामीण जीवन का भोलेपन, आंचलिक सहजता, मजदूर और कामगारों की व्यथा को अभिव्यक्ति मिली है।

अर्जुन घरत: महात्मा फुले कला, विज्ञान व वाणिज्य महाविद्यालय, पनवेल, रायगड (महाराष्ट्र)।

'प्रधानमंत्री और शिल्पी' कविता में देश के कोने-कोने से आए हुए शिल्पियों को प्रधानमंत्री द्वारा पुरस्कृत किया जाना था। शिल्पियों ने हिम्मत बटोरकर अपने दुःखों का गीत गाया-

हमें नहीं मिलती लकड़ी

लोहा और ताबा नहीं मिलता

प्रधानमंत्री जी ने उनकी समस्याओं को गंभीरता से नहीं लिया।

प्रधानमंत्री मुस्कराए

और तभी आ गया फोटोग्राफरों का दल

जिसने खींची ऐसी तस्वीर

जिसमें चारों तरफ खड़े हुए हैं शिल्पी अटपटे

और बीच में बैठे मुस्करा रहे हैं प्रधानमंत्री।<sup>13</sup>

वर्तमान समाज में हमारे सामाजिक मानदंड बदल रहे हैं, परंपराएं बदल रही हैं, पुराने मूल्यों के स्थान पर नए मूल्य प्रतिष्ठित हो रहे हैं। सामाजिक विकृतियों और बुराइयों को स्वीकृति मिल रही है। पूँजीवाद के विकास के साथ-साथ उसकी संस्कृति भी विकसित होती रही है। भूमंडलीकरण, उपभोक्तावाद, बाजारवाद, आर्थिक साम्राज्यवाद और उपनिवेशवाद की संस्कृति इसी पूँजीवाद की देन है। पूँजीवाद के कारण निर्मित यह बाजारवाद का भयावह रूप है। कवि कुमार अंबुज ने भूमंडलीकरण के प्रभाव से निर्मित इस संवेदनहीन संस्कृति की मार्मिक अभिव्यक्ति की है। 'नागरिक पराभव' कविता में नागरिक संवेदना के पराभव के द्वारा हमारे समय की सांस्कृतिक चुनौतियों का वर्णन किया है। कवि को उसके हिस्से की दुनिया चिन्तित करती है-

जो मारा जाएगा अगले दिन की बर्बरता में

उसे प्यार करना चाहता हूँ

कक्षा तीन में पढ़ रही पड़ोस की बच्ची को नहीं पता

आने वाले समाज की भयावहता

उसे नहीं पता उसके कर्णफूल

गिरवी रखे जा चुके हैं विश्व-बैंक में

चिन्तित करती है मुझे उसके हिस्से की दुनिया।<sup>14</sup>

कवि के अनुसार मानवी मूल्य नष्ट हो रहे हैं। लोगों को अच्छाई से ज्यादा बुराई पर अधिक विश्वास है। कवि ने अपने समय की बेचैनी और छटपटाहट की पूर्ण अभिव्यक्ति की है। प्रेम, करुणा, श्रृंगार आदि भावों से हमारी जो संस्कृति बनती थी, अब उनके स्थान पर क्रोध, हथियार प्रतियोगिता, क्रूरता आदि से हमारी संस्कृति बनती है। कवि अंबुज के अनुसार क्रूरता हमारी संस्कृति की तरह आएगी और उनका कोई विरोध न होगा-

धीरे-धीरे क्षमाभाव समाप्त हो जाएगा

प्रेम की आकांक्षा तो होगी अगर जरूरत न रह जाएगी

झर जाएगी पाने की बेचैनी और खो देने की पीड़ा

क्रोध अकेला न होगा वह संगठित हो जाएगा

एक अनंत प्रतियोगिता होगी जिसमें लोग

पराजित न होने के लिए नहीं

अपनी श्रेष्ठता के लिए युध्दरत होंगे।<sup>15</sup>

आज यह क्रूरता संस्कृति की तरह आ रही है। धीरे-धीरे वह जनता का आदर्श हो जाएगी तब विलाप भी निरर्थक हो जाएगा। 'क्रूरता' शीर्षक इस कविता में 'क्रूरता' शब्द का अत्यन्त व्यापक अर्थ-सन्दर्भ है। यह समस्त मानवता को नुकसान पहुंचाने वाली सामन्ती और पूँजीवादी सभ्यता का प्रतीक है। हमारा वर्तमान समय प्रौद्योगिकी नियंत्रित और बाजार नियंत्रित समय है। बाजारवाद के इस दौर में बेचना और खरीदना ही आज का युगधर्म माना जाता है।<sup>16</sup>

पूँजीवादी व्यवस्था नये मानदण्ड, नए मूल्यों की स्थापना में व्यस्त है जो मानवता के मारक हैं। मनुष्य अवसरवादी हो रहा है। घृणा-प्यार, दुल्कार व पुरस्कार अवसर की झील में तैर रहे हैं। 'इधर का जीवन कुछ ऐसा हो गया है कि हर पंद्रह मिनट बाद टटोलकर ढूँढनी होती है जीवन की धडकन।' अतः कवि को अविश्वास पर नहीं किसी ने विश्वास करने पर आश्चर्य होता है-

यदि कोई धोखा न दे

कर ले थोड़ा-सा भी विश्वास

तो चकित रह जाता हूँ बहुत दिनों तक।<sup>17</sup>

आम आदमी के दैनिक जीवन की घटनाओं को वर्तमान परिस्थितियों से जोड़कर कुमार अंबुज ने सार्थक अभिव्यक्ति की है। भूमंडलीकरण के इस युग में चारों ओर बाजार फैले हुए हैं। बाजार में सभी प्रकार की चीजें बेची जाती हैं। बाजार ने ऐसी ताकत के साथ मानवता पर आक्रमण किया है कि हमारी संवेदना नष्ट होती जा रही है। कई सालों बाद बाजार गया, कविने अनुभव किया कि उसके न जाने के बावजूद लगातार कीमतें बढ़ती जा रही हैं। ठेलपर या रास्तेपर चीजें बेचनेवाले गरीबों की हालत बुरी थी। मोची बार-बार अपने हाथ में पॉलिश की डिबिया घुमा रहा था, परंतु ग्राहक नहीं था और बिस्किट, गोलियाँ बेचने वाली बुडिया ने तो अपना खोखा-समेट लिया था। बाजार का रूप सामान्य या गरीबों के लिए नहीं था-

दुकानें अपनी मस्ती में थीं

और सजी हुई थीं जवान स्त्रियों की तरह

वहाँ लोग उठाए हुए थे बहुत-सा सामान

'अभी कितना कुछ बचा है खरीदने के लिए'-

ऐसा भाव उनके पसीने से लथपथ शरीर से टपक रहा था।<sup>18</sup>

कुमार अंबुज मूलतः उम्मीद और आस्था के कवि हैं। उन्होंने अपने समय के सामाजिक अन्तर्विरोधों को पहचाना है। उनकी कविताएँ पाठकों को संवेदना की गहराई तक ले जाती हैं। कवि कविता के माध्यम से बहुत कुछ कहने की शक्ति रखता है। उनकी कविताओं में समकालीन समाज का प्रभावी चित्रण मिलता है। बाजारवाद से हमारा जन-जीवन त्रस्त है। उसके बुरे प्रभाव से समाज आहत है। बाजारने मनुष्य को संवेदनहीन बनाया है, बिकाऊ चीज के रूप में बदल दिया है। चारों ओर बाजार सजा हुआ है और आदमी लूट जा रहा है-

अस्पताल या दुकान से

लौटते हुए आदमी को लगता था

कि उसे लूट लिया गया है सरेबाजार



कि अब वह क्या कर सकता है  
जबकि लूटने वाले अनेक हैं एकदम चुप।<sup>१९</sup>

भूमंडलीकरण के इस दौर में पूँजी को अनन्य महत्व प्राप्त हो गया है। बाजार और भूमंडलीकरण के कारण निर्मित विद्रुपताओं से टकराने से अस्थिरता आ गई है। लोगों के मन में असुरक्षा की भावना उभर आई है। 'याददाश्त' कविता में कवि ने उपभोक्तावादी संस्कृति पर अपनी प्रतिक्रिया प्रकट की है। इस नव उपभोक्तावादी समाज में मनुष्य एक वस्तु के रूप में परिवर्तित हुआ है। इस उपभोक्तावादी ताकत को कवि आक्रमणकारी के रूप में देखते हैं, जो सबसे पहले कवि की याददाश्त पर हमला करना चाहते हैं-

आ रहे हैं जो आक्रमणकारी वे मुझ पर नहीं  
हमला करना चाहते हैं मेरी याददाश्त पर।

समकालीन समाज में प्रत्येक मानव एक दूसरे से डरा हुआ है, लेकिन कोई अपना डर स्वीकार करना नहीं चाहता। हम सब एक डरे हुए निडर समाज में रहते हैं, जहाँ हम पहचान नहीं पाते हैं कि हमारे शत्रु कौन हैं और मित्र कौन हैं ?-

सबसे ज्यादा भयावह है कि कोई स्वीकार नहीं करता अपना डर  
में डरता हूँ कि एक डरे हुए निडर समाज में रहता हूँ  
जहाँ नहीं पहचान सकता अपने मित्रों को अपने शत्रुओं को  
बस, देखता हूँ सबके अन्दर एक डर है।<sup>१९</sup>

कुमार अंबुज ने अपने समय की भयावहता का चित्रण किया है। समकालीन समाज में बढ़ती क्रूरता, हिंसा, आतंक को लेकर उन्होंने काव्य-रचना की हैं। हमारी संस्कृति और परंपराओं को कुचलकर नयी संस्कृति और सभ्यता का विकास हो रहा है। भूमंडलीकरण की इस नकली सभ्यता का पर्दापाश करते हुए कवि ने कहा है-

नयी सभ्यता ज्यादा गोपनीयता नहीं बरत रही है  
वह आसानी से दिखा देती है अपनी जंघाएँ और जबड़े  
वह रौंदकर आयी है कई सभ्यताओं को।<sup>१९</sup>

भूमंडलीकरण ने हमारी संस्कृति पर आक्रमण करते हुए हमारे खान-पान, पेहराव, आचार-विचारों को बदल दिया है। दाल-रोटी के स्थान पर चिप्स और नमकीन जैसी चीजों का इस्तेमाल करने के लिए हमें मजबूर होना पड़ा है-

चिप्स, नमकीन और शीतल पेय की बहार है  
पुस्तकालय तोड़कर निकाली हैं तीन दुकानें<sup>१९</sup>

ग्रंथालय जो हमारे ज्ञान और संस्कृति का प्रतिक है, उसे तोड़कर उसके स्थानपर तीन-तीन दुकानों की निर्मिति बाजारवाद के प्रभाव से ही संभव है। यह सब नवनिर्माण के नाम से हो रहा है। यह निर्माण बिल्डर कर रहे हैं। और गरीब किसान, मजदूर निर्माण के नाम पर अपनी जमीनें बेच रहे हैं। बिल्डर केवल इमारतों की निर्मिति नहीं कर रहे हैं बल्कि हमारे अध्यात्म और दर्शन के भी वही पुरोहित बन रहे हैं। सारांश बिल्डर हमारी संस्कृति और परंपराओं के निर्माता हो गये हैं-

चारों तरफ से नवनिर्माण की अवाजे हैं  
और निर्माण केवल बिल्डर कर रहे हैं  
बाकी लोग सिर्फ बेच रहे हैं अपनी ज़मीनें  
जर्जरो घरों की नीलामी ही बेहतर उपाय  
अब सारी ज़मीन बिल्डरों के पास है  
सारी तरकीबें, अध्यात्म और दर्शन बिल्डरों के पास।<sup>१९</sup>

कवि कुमार अंबुज की कविताओं में समकालीन हिन्दी कविता की सभी प्रवृत्तियों की अभिव्यक्ति देखी जा सकती है। उन्होंने समकालीन कविता को एक नई ताजगी प्रदान की है। उन्होंने अपने काव्य के माध्यम से समकालीन समाज का उसकी विविध समस्याएँ, विभीषिकाएँ और अन्तर्विरोधों के साथ चित्रित किया है। आज भूमंडलीकरण और बाजारवाद के युग में अन्याय और अतिक्रमण का बोलबाला रहा है। बाजारवाद ने ना सिर्फ हमारी आर्थिक स्थिति को प्रभावित किया है बल्कि हमारे सामाजिक, राजनीतिक, धार्मिक-सांस्कृतिक परिवेश को आतंकित किया है। इस बदलती स्थिति को कवि अंबुज ने पूरी यथार्थता से प्रस्तुत किया है। उनकी कविता का फलक अत्यंत व्यापक है जिसमें भविष्य की कल्पनाएँ, अतीत की स्मृतियाँ और वर्तमान का अन्तर्विरोध सबकुछ एक साथ उभरा हुआ है। भूमंडलीकरण के प्रभाव से निर्मित मुक्त बाजार व्यवस्था, उपभोक्तावाद, धर्म का बाजारीकरण, उपनिवेशवाद, शासन और पुलिस की भ्रष्ट व्यवस्था को उन्होंने बखूबी अपनी कविता के माध्यम से अभिव्यक्त किया है। वर्तमान युग में पूँजीवादी संस्कृति अत्यंत क्रूर और अमानवीय हो रही है, कुमार अंबुज ने समाज की इन जटिल समस्याओं को सहज रूप में प्रस्तुत किया है। अतः कुमार अंबुज की काव्य यात्रा अपने युग का दस्तावेज है।

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## **डॉ. सुशीला टाकभौरे की आत्मकथा शिकंजे का दर्द में अभिव्यक्त दलित नारी शोषण**

**शिवगंगा च. रंजणगी**

सुशीलाजी का जन्म मध्यप्रदेश के होशंगाबाद जिले के बानापुर में ई सन् १९५४ में हुआ। एक निम्न पिछड़ी, हरिजन परिवार में जन्म होने के कारण इनका बचपन अभावग्रस्त और पीडा से भरा हुआ था।

छुआछूत की पराकृष्टा में भी स्कूल जाकर ब्राह्मण बनियों के बच्चों के साथ बैठकर उन्होंने शिक्षा प्राप्त की। हरिजन होने के कारण कक्षा में उन्हें पीछे बिठाते थे, एक दिन तीसरे क्रमांक पर बैठने से गुरुजी ने कहा था- "सुशीला तुम आगे क्यों बैठी हो ? तुम्हें सबसे पीछे बैठना चाहिए। जिसको जिस जगह पर बैठने के लिए कहा गया है वह अपनी जगह पर बैठेगा। कोई भी अपनी जगह नहीं बदलेगा।"<sup>१</sup> इस तरह शिक्षकों की उपेक्षा और अपमान को सहकर उन्होंने शिक्षण को आगे बढ़ाया।

हरिजन होने के कारण उन्हें हर जगह अपमानित किया जाता था। आत्मकथा 'शिकंजे का दर्द' वह लिखती है- "नानी गंदगी साफ करती है, इसीलिए हमें सम्मान नहीं मिलता, अपमानित होना पड़ता है। इस कारण कभी शर्म करती रही, कभी नानी पर गुस्सा करती थी। नानी मौसम के परवाह किये बिना काम करती थी। बरसात में गंदा उठाना, टोकरे में भरना, सिर पर रखकर कचरा दूर फेंकना कठिन होने से कहती थी- यह सब तेरी ही करतूत है भगवान। जात-पात क्यों बनाई ? हम ही क्यों करे ये नरक सफाई का काम।"<sup>२</sup>

अछूत होने के कारण स्कूल में कठोर दण्ड भोगना पड़ता था। दलित बच्चों को स्कूल में पानी ऊपर से पिलाया जाता था। एक ही कपड़े होने के कारण दो-दो दिन स्कूल नहीं जा पाती थी। इन सब अभाव और दुःख से बचने का उनका एकमात्र साधन बन गया था- खूब पढ़ना।

बचपन में एक बार सुशीला की तबीयत खराब हो गई थी। बुखार अधिक चढ़ने से नानी ने डॉक्टर घर बुलाया। लेकिन दलित-अछूत होने

के कारण डॉक्टर ने घर आने से मना किया। अछूतों की जान की कोई किमत ही नहीं थी। यह सब सामान्य बात थी।

आर्थिक कठिनाई के कारण में कभी-कभी कुछ खाने को नहीं रहता था। इसलिए भूख की पीडा को भी सहना पड़ता था। इस कारण चोरी से जामुन, इमली, आम को तोड़कर खाती थी।

सुशीला खूब पढ़ने के कारण बहुत होशियार थी। आठवी कक्षा में पुरोहित गुरुजी कहते थे- "सुशीला को हरिजन क्यों कहते हो ? वह तो कक्षा में ज्यादा होशियार है। उसे हरिजन नहीं सरस्वती कहा करो।"<sup>३</sup>

दीक्षित सर अछूत लड़कों को जमकर पिटाई करते थे। इसलिए सुशीला उनसे बहुत डरती थी। लगातार डरने से डरने की आदत बन गई थी। अछूत दलित नारी पर अत्याचार और बलात्कार सामान्य होने के कारण घर में सुशीला को कहीं अकेले बाहर नहीं भेजते थे। हर समय उनकी सुरक्षा का खयाल रखने से घर में ही रहना पड़ता था।

मैट्रिक तक आते-आते सुशीला का स्वभाव अन्तर्मुखी, चिन्तनशील हो गया था। इनका संस्कार बन गया था कि- लड़की होने के कारण ज्यादा बात नहीं करना अकेले कहीं नहीं जाना, तर्क वितर्क नहीं करना, गरीबी में जीने की आदत होना।

कॉलेज में लड़कियों पर विशेष पाबंदी थी। प्रेमलता का प्रेम प्रकरण से डरी माँ जब पूछती हैं तो उत्तर था कि मैं ऐसा क्यों करूँगी? मैं तो बूढ़ी ही जनमी हूँ।<sup>४</sup> अभावग्रस्त जीवन में यौवन का भी आनंद उठाया नहीं जाता। तांगे में सवर्ण लोग रहते तो अछूतों को नहीं बिठाते थे। इसलिए ज्यादातर पैदल ही कॉलेज जाना पड़ता था।

६ मार्च १९७४ में नागपुर के सुंदरलाल टाकभौरे से विवाह हुआ। १८ साल का अंतर होने से यह एक अनमोल विवाह था। नया सपना लेकर ससुराल में आई सुशीला को एक और शिकंजे का दर्द भोगना पड़ा। पति का मारना-पीटना, पुरुष सत्ता का प्रदर्शन था। कितनी भी

**शिवगंगा च. रंजणगी:** अध्यापिका, सरकारी पदवी पूर्व कॉलेज, सुळेभावि, हुनंगुंद; शोधछात्रा: कर्नाटक विश्वविद्यालय, धारवाड (कर्नाटक)।

पढी लिखी स्त्री हो पुरुषों के अत्याचार का शिकार होना पडता है। ननद मीरा शादी के बाद भी मायके में रहती थी। भाई से बहुत लगाव रखती थी। उनके पति बच्चे भी यही रहते थे। छोटा घर, बड़ा परिवार होने के कारण आर्थिक कठिनाईयों से जूझना पडा। कभी पति का प्यार, मीठी बातें सांत्वना नहीं मिला इसलिए घर पराया ही लगता था। पति कभी साथी नहीं बन सका यह दर्द हमेशा बना रहा।

घर का खर्चा उठाने के लिए पहेल इन्हें मातृसेवा संघ नामक अस्पताल में लीनन कीपर की नौकरी कर जाना पडा। यहाँ पर भी जाति भेदभाव होता रहा। चोरी के इल्जाम डाला गया। लेकिन दानी मैडम ने इस आरोपमुक्त किया था।

घर में हमेशा पति से मार खा खाकर डरी सहमी रहती थी। रोटी-सब्जी खाती हुई बैठी थी, पति ने थाली को ठोकर मारा था। छोटी-छोटी बातों पर नाराज होकर माफी माँगने के लिए कहा जाता था। स्पष्ट शब्दों में कहा जाता था कि- मेरे पैरों पर अपना सिर रखकर माफी माँग, तब मैं तेरी बात मानूँगा।<sup>14</sup> इस तरह मारकर, चिल्लाकर मानसिक, शारीरिक कष्ट देते थे। जल्दी बच्चे न होने के कारण सास और ननद से ये बातें भी सुननी पडी कि-हथेली पर बाल उग जायेंगे, पर इसे बच्चे नहीं होंगे-<sup>2</sup>

१९७६ से प्रकाश हाइस्कूल में शिक्षिका की नौकरी करने लगी। अच्छी नौकरी होने के बाद भी अछूत होने से अच्छा मकान नहीं मिल पर रहा था। बहुत कठिनाई के बाद शर्तों पर मकान मिलता था। छुआ-छूत के कारण भिक्षुक भी भिक्षा नहीं लेते थे।

अछूतों के घर में चाय पीना, खाना-खाना भी गलत माना जाता था। खाने पर बुलाने से केवल तीन प्राध्यापिकाएँ आई थीं। एक बार मिसेसे सोलंकी ने कहा था देखो, आप बुरा मत मानना। मैं छुआ-छूत नहीं मानती, मगर आप अपनी पडोसनों को और मोहल्ले में किसी को भी यह नहीं बताना कि मैं आपके घर खारी पीती हूँ। ये लोग हमारी जाति के लोगों को बतायेंगे तो अच्छा नहीं लगेगा।<sup>10</sup>

इन सब अपमान के बीच ही एम.ए., बाद में पी.एच. भी भरने लगी। इस सपने को साकार करने के लिए अनेक परिवारिक, सामाजिक कष्टों को उठाना पडा। एक अछूत जाति की छोटी गाँव की सामान्य लड़की लगन, निष्ठा, आत्मविश्वास से डॉ. सुशीला टाकभौरे बन गई।

प्राध्यापिका होने के बाद भी घर में सम्मान का स्थान नहीं मिला। गाडी खर्च के लिए पति से पैसे माँगना पडता था। वेतन कितना है यह भी मालूम नहीं था। यह सब मनुष्यवादी व्यवस्था का फल था। रुपये खर्च की चर्चा करते एक बार पति ने बाटा का चप्पल टी टेबल पर रखकर कहा कि- अब बोल क्या बोलना है।<sup>16</sup> इस तरह सुशीला जी को हर कदम पर पति का गुस्सा मार पीट का शिकार होना पडा।

अनेक अपमान, पीडा, वेदनाओं को घर में भी, घर से बाहर भी सहना पडा। इतना सब होने के बाद भी मंजिल पाकर रही।

#### निष्कर्ष:

अंत में यह कह सकते हैं कि शिकंजे का दर्द में दलित नारी का यथार्थ चित्रण है। एक शिक्षित प्राध्यापिका घर में, घर से बाहर कितनी दर्दों को भोगती है। शिकंजे का शिकार होने से किस तरह उन्हें दबाकर रका जाता है। लेकिन दृढ़ निश्चय के साथ शिक्षा पाने से समाज में ऊँचा स्थान पा सकते हैं। भारतीय वर्णव्यवस्था को बदलने की जरूरत है।

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## महात्मा गांधी का भारत स्वतंत्रतापूर्व के हिंदी काव्य पर प्रभाव

उद्धव तुकाराम भंडारे

महात्मा करमचंद गांधी भारतवासियों के ही नहीं संपूर्ण विश्व के मसिहा के रूप में हमारे समक्ष आये थे। मालूम नहीं उनमें इतनी इन्सानी अच्छाईयाँ कहाँ से आयी थी। उनके पास की सभी अच्छाईयों का उपयोग उन्होंने स्वयं के लिए केंद्रित करके नहीं रखा बल्कि उसका उपयोग संपूर्ण विश्व समाज और भारत देश के लिए किया। गांधीजी में जो अच्छाईयाँ थी, उसकी एक विशेषता थी- वह यह कि, उनकी अच्छाईयाँ समाज, मजदूर, किसान, दुकानदार, सर्वहारा मध्यम वर्ग आदि के सहज रूप से समज में आता थी। और वह अच्छाईयाँ उन्हीं के आस पास भ्रमण करती थी। महात्मा गांधी ने जीवन भर अपनी अच्छाईयों के बलबूते पर ही संपूर्ण विश्व को अंधेरे से उजाले की ओर लेकर जाने का अथक प्रयास किया। उनका इतनी इन्सानी अच्छाईयों से परिपूर्ण होना संपूर्ण विश्व की धरती के इतिहास के लिए सबसे बड़ी उपलब्धि मानी जा सकती है।

महात्मा गांधी राजनीति के ज्ञाता थे। उन्होंने बताया हुए रास्ते पर भारतीय जनता अगर मार्गक्रमण करती है तो ही भारत देश की जनता को संपूर्ण स्वतंत्रता का स्वाद चखना संभव हो पायेगा और हुआ भी उसी प्रकार। गांधीजी की राजनीति प्रमुख रूप से दो वसूलों पर अवलंबीत थी जिसमें से पहला वसूल था 'आदर्श' और दूसरा वसूल था 'उसूल' इन दोनों रास्तों पर डगमगाने के लिए थोड़ी भी न गुंजाइश थी न पीछे हटने या हार मानने का रास्ता था।

भारत देश से हजारों मैल दूर दक्षिण आफ्रिका में जाकर वहाँ के भारतीय एवं सामान्य जनता को वहाँ की शासन व्यवस्था के चंगूल से मुक्त करने हेतु अहिंसात्मकता को हत्यार के रूप में इस्तमाल किया और मुक्त किया। गांधीजी के इस सत्याग्रह में भारतवासियों ने तो सहभाग लिया ही साथ ही वहाँ के स्थानीय लोग भी उनके अनुयायी एवं प्रशंसक बने और उनके सत्याग्रह में शामिल हुए। स्थानीय प्रशंसकों में से एक थे श्री. हेनरी एस. एन. पोलक। गांधी और श्री. हेनरी एस. एन.

पोलक कई विषयों पर चर्चा करते थे। एक बार ऐसे ही चर्चा करते समय गांधी ने उनसे कहा था कि-

लोग कहते हैं कि मैं संत हूँ, लेकिन राजनीति में फँसकर अपने आप को गवा रहा हूँ लेकिन सच बात तो यह है कि मैं एक राजनीतिज्ञ हूँ और संत बनन का भागीरथ प्रयास कर रहा हूँ।

मैं धार्मिक आवश्यक हूँ, लेकिन मानवता धर्म से जब तक एकाकार नहीं होता तब तक मैं धर्म का मार्ग नहीं अपना सकता। केवल इसी मार्ग के लिए मैंने राजनीति के रास्ते का अवलंब किया है। क्योंकि इस रास्ते में ही मनुष्यों से एकाकार होने की गुंजाइश मुझे दिखाई देती है। समाज और राजनीति को धर्म से अलग रखना असंभव है। महात्मा गांधी की राजनीति सामान्य मानव से एकरूप होनेवाली थी। उनकी राजनीति की प्रमुख दो पद्धतियाँ थी- एक थी 'सत्य' और दूसरी 'अहिंसा' इन दोनों पद्धतियों के आधार पर उन्होंने संपूर्ण विश्व को दिखा दिया कि, बिना खुन-खराबे से भी किस प्रकार पारतंत्र्य की सलाखों से स्वाधिनता प्राप्त की जा सकती है। राजनीति का संबंध 'धर्म' और 'समाज' से जोड़कर साम्प्रदायिकता के खिलाफ अपनी आवाज बुलंद की। भारतवासियों को मालूम है कि, गांधीजी ने किस प्रकार साम्प्रदायिक दंगों के समय अपने प्राणों की पर्वा न करते हुए सामान्य जनता के मध्य जाकर उनका दुःख-दर्द दूर करने का प्रयास किया। राष्ट्रीय कवि रामधारी सिंह दिनकर ने महात्मा गांधी के संबंध में कहा है कि-

भारत देश ने लगभग सौ वर्षों तक जो आत्म मंथन किया था, पराधिनता की ग्लानि को धोने हेतु अपनी शक्तियों का चिंतन और ध्यान किया था। गांधीजी उसी तपस्या के वरदान बनकर प्रकट हुए थे। एक तरफ भारत अपनी स्वतंत्रता प्राप्ति के लिए व्यग्र था तो दूसरी तरफ संसार अपनी समस्याओं के समाधान के लिए व्याकूल था, महात्मा गांधी एक मसीहा बनकर दोनों की मनोकामना पूर्ण करने के लिए आये थे।

उद्धव तुकाराम भंडारे: अध्यक्ष, हिंदी विभाग, चांगू काना ठाकूर कला, वाणिज्य और विज्ञान महाविद्यालय, नवीन पनवेल (महाराष्ट्र)।

स्वतंत्रतापूर्व के कालखंड में महात्मा गांधी की राष्ट्रीय भावना से प्रभावित होकर महाविप्रसाद द्विवेदी और उनके समकालीन कवियों ने काव्य- सृजन किया। उन कवियों में प्रमुख रूप से मैथिलीशरण गुप्त और सियारामशरण गुप्त इन कवियों का नाम आदर के साथ लिया जाता है।

महात्मा गांधीजी के अहिंसा, सत्य एवं मानतावादी सिद्धान्तों से प्रभावित होकर मैथिलीशरण गुप्त ने हिंदी काव्य जगत में उदात्त भावनाओं की प्रतिस्थापना की। मैथिलीशरण गुप्त द्वारा लिखित 'भारत भारती' कृति को पढ़कर महात्मा गांधी ने प्रभावित होकर उनके संबंध में कहा कि-

गुप्तजी भारतीय भावनाओं का प्रतिनिधित्व करनेवाले कवि हैं, इसलिए मैं तो उन्हें राष्ट्र कवि कहकर पुकारूँगा।

मैथिलीशरण गुप्त के संबंध में महात्मा गांधी के उक्त वक्तव्य से प्रभावित होकर सभी भारतवासियों ने गुप्तजी को राष्ट्र कवि के रूप में स्वीकार कर लिया। 'भारत भारती' काव्य ने भारतवासियों के मन में राष्ट्रीय चेतना जगाने का महत्वपूर्ण काम किया। गुप्तजी की इस कृति ने उँगते हुए, अलसाये हुए देश के लोगों के लिए जागरण का काम किया। यह काव्य आत्मकेंद्रित भारतीय लोगों के मन में राष्ट्रीयता का भाव भरनेवाला काव्य है।

उदा:

सुख और दुःख में एक-सा सब भाइयों का भाग हो।

अन्तः करण में गुँजता राष्ट्रीयता का राग हो ॥

जितनी सफलता के साथ गुप्तजी ने भारतीयों के मन में जागृती लाने का सफल प्रयास 'भारत भारती' कृति के माध्यम से सफल प्रयास किया उतनी ही तीव्रता से 'विशाल भारत' कृति के माध्यम से भी किया। तत्कालीन भारतीय समाज में चारों ओर हाहाकार मचा था, धर्म का कहीं भी नामों निशान नहीं बचा था, धन के प्रति लोगों के मन में आकर्षण बड़ता जा रहा था। ऐसे वातावरण में मैथिलीशरण गुप्त अत्यंत अधीर, असाह्य, व्याकूल, व्यथित, लाचार होकर भारतीयों को उनकी जिम्मेदारी का अहसास करते दिखाई देते हैं, वे अपनी कविता में कहते हैं-

आपकी गगरी का पानी पिकर बड़ी प्रसन्नता हुई।

आप ठीक कहते हैं कि, बापू बड़ा तीर्थ है।

उस तीर्थ के विपुल सलिल से जिस की जितनी शक्ति हो, उतना ही ले सकते हैं।

"बापू की भूमिका" कविता में श्री महादेव देसाई ने सियारामशरण गुप्त के संबंध में कहा है कि, "कवि सियारामशरण गुप्त ने विनाश के कगार पर खड़े भारतीय समाज की समास्याओं का समाधान प्रेम में तलाशने का प्रयास किया है। उनकी नजर में प्रेम की महिला अपार है, उसे कोई विरला व्यक्ति ही पार कर सकता है"-

जैसे-

प्रेम है स्वयं ही क्षेत्र,

प्रेम की ही अंत में विजय है।

प्रेम-रत्न नित्य ही ज्योतिर्मय है,

फैला दो उसी की मृदु दीप्त हास।

हिंसा के तमिस्त्र का स्वयं हो हास

महापुरुष महात्मा गांधी के संबंध में सियारामशरण गुप्त ने कहा है कि, 'लाय है पराई पीर नरसी के घर से'

भुवन हो प्रिय प्रेम दीक्षित,

आज नव निर्वेद पथ हो विश्व को गन्तव्य,

शूचि अहिंसा में परीक्षित, आज का आनंद हो चिरकाल का कर्तव्य। महात्मा गांधी ने अपने जीवन में ऐसे अनेक लोगों का उद्धार किया है, जो पतित हैं, लाचार हैं निराश्रित हैं, उनमें प्रमुख रूप से हैं 'अस्पृश्य' हैं। इस 'अस्पृशता' निवारण के लिए उन्होंने अतीव संघर्ष किया है। सियारामशरण गुप्त ने उनके संबंध में कहा है-

मैं फिर से जन्म नहीं लेना चाहता, लेकिन यदि लेना भी पड़े तो मैं 'अस्पृश्य' के रूप में पैदा होना चाहूँगा, जिससे मैं उनकी वेदनाओं, परेशानियों, अपमानों, कष्टों, प्रताड़नाओं और उनके साथ किये जानेवाले व्यवहारों में साझीदार हो सकूँ।

जिस प्रकार महात्मा गांधी ने अस्पृश्य उद्धार के लिए जो कार्य किया, वह उनकी विचार धारा ही बन गई। इसी विचार धारा को आधार बनाकर स्वतंत्रतापूर्व काल में मैथिलीशरण गुप्त के सहकर्मी सियारामशरण गुप्त ने अपनी कविताओं में 'अस्पृश्यता' विषयक विचार व्यक्त किये हैं। उनकी 'एक फूल की चाह' नामक कविता में समाज के एक अछूत की 'वेदना' और 'सामाजिक वेदना' का बड़ा ही मर्मस्पर्शी वर्णन किया है।

उदा:

महात्मा गांधी के विचारों पर आस्था रखनेवाले कवि माखनलाल चतुर्वेदी का, उपर्युक्त अभिव्यक्ति के कारण उनका नाम स्वर्णाक्षरों में लिखा गया। जिन्होंने अपनी कविता में एक ओर तो गुलामी की पीड़ा का तो दूसरी तरफ इस गुलामी से मुक्ति पाते समय प्राप्त होनेवाला बलिदान, इसके प्रति आनंदी भी हैं।

उदा:

जिस प्रकार महात्मा गांधी ने अपने विचारों के माध्यम से भारतीय लोगों को, मातृभूमि को पराधीनता से मुक्त करने की प्रेरणा प्रदान की, उसी प्रकार माखनलाल चतुर्वेदी ने भी अपनी कविता में उनके विचारों को शब्द रूप दिया है। अपना कवि-धर्म निभाते समय उन्होंने कहा कि, दान में प्रतिदान की भावना नहीं होनी चाहिए, भले ही वह बलिदान के स्तर का क्यों न हो। प्रतिदान की कामना बलिदान को छोटा एवं तुच्छ बना देता है। बलिदानी ने बलिदान ऐसा दे कि, उसका नंबर पहला आ जाए। उसके बलिदान में निष्काम भाव हो और उसे अपने बलिदान में अपनी कोई पहचान न हो, बल्कि देश के नव-निर्माण का आत्मविश्वास हो।

उदा:

मैं पहला पत्थर मंदिर का, अनजाना पथ जान रहा हूँ,

गड्डू नींव में, अपने कंधे पर मंदिर अनुमान रहा हूँ।

माखनलाल चतुर्वेदी को विश्वास था कि, भीष्म प्रतिज्ञा की तरह, लव-कुश-कौशल्य की तरह भारत के भावी विद्वान भारत का दुःख

आवश्यक दूर करेंगे। वे सूरज को सावधान करते हैं और मातृभूमि को धीरज प्रदान करते हैं और पश्चिम को चेतावनी देते हैं कि, वह अपनी भारत विषयी नीति को बदले क्योंकि-

उदा:

कर्मक्षेत्र में आने हैं अब  
कई करोड़ दुखों से व्याकूल  
हरने को जननी का त्राण  
भारत के भावी विद्वान ॥

माखनलाल चतुर्वेदी ने कर्मक्षेत्र का वास्ता देकर भावी विद्वानों पर बहुत बड़ी जिम्मेदारी डाल दी है। अभिव्यक्ति स्वातंत्र्य में बाधक 'प्रेस एक्ट' का विरोध माखनलाल चतुर्वेदी ने किया। उन्होंने कहा कि, सन १८५७ की लड़ाई में हमारे बाप-दादा लडे, ब्रिटीश सत्ता के चंगुल से भारतमाता को मुक्त करते समय अनेक भारतमाता के पुत्रों को उन्होंने बंदी बनाकर जेलों में डाल दिया, उन्हीं बंदी भारतमाता के पुत्रों को जेल से मुक्त कराने के लिए माखनलाल चतुर्वेदी ने पैरवी की थी। उस समय उन्होंने कहा था-

मैं इस या किसी भी ब्रिटिश कोर्ट से न्याय कराने के लिए जरा भी उत्सुक नहीं हूँ। इस बयान को पेश करने की मेरी यह अंतरिक प्रेरणा है कि, मैं इस शासन-प्रणाली की नैतिक दुष्टता को प्रकट करने के पवित्र कर्तव्य का और भी अधिक पालन करूँ। मैं अपनी मातृभूमि को पराधीनता से मुक्त कराने के लिए इससे और अच्छी सेवा नहीं कर सकता, उसके लिए खुशी से, धैर्य से कष्ट सहूँ। मैं अपने देशवासियों को इसी मार्ग का अवलंब करने की सिफारिश करता हूँ।

माखनलाल चतुर्वेदी के विचार कविताओं के माध्यम से पढ़ने पर महात्मा गांधी ने उनकी गिरफ्तारी की चर्चा करते हुए उनके प्रति 'यंग इंडिया' में शब्दबद्ध किया था कि, "पंडित माखनलाल स्वतंत्र रहने की अपेक्षा अपनी आत्मा के लिए जेल जाकर अपने देश की अच्छी सेवा कर रहे हैं।" माखनलाल चतुर्वेदी की प्रसिद्ध कविता 'पुष्प की अभिलाषा' में निःस्वार्थ बलिदान का उदात्त स्वरूप दिखाई देता है-

उदा:

मुझे तोड़ लेना वनमाली,  
मातृभूमि पर शीश चढाने।  
उस पथ पर देना तुम फेंक,  
जिस पथ जावे वीर अनेक ॥

'पुष्प' माखनलाल चतुर्वेदी का ही हृदय-पुष्प है, जो अपना अभिष्ट मार्ग वहीं देखता है, जहाँ से बलिदानी पुरुष गुजरते हैं। क्योंकि वह उन बलिदानियों के पैरों का स्पर्श कर सके, उनके पैरों तले रौदा जाये, कुचला जाये, उससे उसे भले ही नष्ट होना पड़े। ऐसी चाहत, निस्वार्थ बलिदान और निष्काम कर्म का ऐसा बेजोड़ उदा: कहाँ मिलेगा।

महात्मा गांधी की अहिंसा-नीति के कारण स्वतंत्रता संग्राम की वीरता में बलिदानी की भावना कवियों की लेखनी द्वारा लगातार उस समय जोर पकड़ती रही। बालकृष्ण शर्मा नवीन ने स्वतंत्रता संग्राम के

निर्भिक वीर सैनिकों, देश के बलिदानियों को शिखर पर चढ़ने के लिए आह्वान किया है। बलिदानी को पथ के सुंदर जीव को, थकने का नाम नहीं लेना है, उसे तो जीवन के कुंज के समस्त आकर्षणों को छोड़कर नृत्य-गीत के साथ ताल मिलाना है और माँ के प्रति गांधीवादी भावना से प्रेरित होकर अपने आप को तैयार रखना है। 'नवीन' ने भारत-खंड के जन-गण को आह्वान किया कि, देश की इस धरती का श्रृंगार करो।

आमंत्रण यह तुम्हें कि, इस माटी का श्रृंगार करो तुम,  
युग कहता है कि, इस भूमि का यह दरिद्रता का भार हरो तुम,  
आह्वान है तुम्हें कि, अपनी जननी का भंडार भरो तुम।  
शनायु-तंतु-सारंगी में सहश्रम वृंद वाद्य की झनझन,  
भारत खण्ड के तुम हो जन-गण।

सुभद्राकुमारी चौहान अपने देशवासियों के हाथों में पड़ी भारतमाता की जंजीरों को कैसे तोड़ सकते हैं। इस बात को बड़ी विहल होकर कहते हैं कि, हे मेरे भारतमाता के पुत्रों जब तक तुम्हारे लाली से माँ का मस्तक लाल नहीं होगा, तब तक यह काली जंजीर टूटनेवाली नहीं है- उदा:

आज तुम्हारी लाली से माँ के मस्तक पर हो लाली।  
काली जंजीरे टूटे, काली जमना में हो लाली ॥

कवि सोहनलाल द्विवेदी ने भी सुभद्राकुमारी चौहान की तरह मत व्यक्त करते हुए कहते हैं कि, मेरा विश्वास अटूट है कि, बिना शीश-दान के माँ की कडियाँ टूटनेवाली नहीं हैं।

आँसू बिखराते बीतेगी, जलती जीवन-घडियाँ।  
बिना चढाये शीश, नहीं टूटेंगी माँ की कडियाँ ॥

आधुनिक काल काल के छायावादी कवि भी महात्मा गांधी जी के स्वतंत्रता-आंदोलन या विचारधारा से अपने-आप को अछूते नहीं रख पाते। इस काल के साहित्य में भी 'देश-प्रेम' और 'लोककल्याण' की कविताएँ मिलती हैं। स्वतंत्रता के महायज्ञ में प्राणों की आहुति और असंतोष की आग भडकाना निरंतर जारी था।

इस कालखंड में प्रकृति के कवि जयशंकर प्रसाद की लेखनी से भारत देश का जो गुणगान हुआ है, वह इतने व्यापक धरातल पर है कि, किसी भी देश का वासी उस गीत को गाकर आवश्यक आत्म-विभोर हो सकता है-

अरुण यह मधुमय देश हमारा,  
जहाँ पहुँच अनजान क्षितिज को मिलता एक सहारा।  
इसी प्रकार आगे जयशंकर प्रसादजी ने अपनी 'हमारा भारत वर्ष' गीत कविता में कहा है-

वही है रक्त, वही है देह, वही साहस है वैसा ज्ञान।  
वही है शांति, वही है शक्ति, वही हम दिव्य आर्य संतान ॥  
जिये तो सदा उसी के लिए, यही अभिमान रहे यह हर्ष।  
निछावर कर दें हम सर्वस्व, हमारा प्यारा भारत वर्ष ॥

छायावादी कवि जयशंकर प्रसादजी की तरह भावना का उद्बोधन हमें महादेवी वर्मा, निराला एवं सुमित्रानंदन पंत की कविताओं में देखने को मिलता है। महात्मा गांधी के विचारों से प्रभावित होकर सुमित्रानंदन

पंत भी भारत देश को सत्य-अहिंसा के संदेश वाहक और मानवता का निर्माता मानते हैं। सुमित्रानंदन पंतजी को भारत माताजी की वंदना करते हुए कहते हैं-

जय नव मानवता निर्माता,  
प्रयाण तुर्य बज उठे,  
सत्य अहिंसा दाता ।  
पटह तुमुल गरज उठे,  
जय हे जय हे शांति अधिष्ठाता ।  
विशाल सत्य सैन्य, लौह भुज उठे ।  
शक्ति स्वरूपिणी, बहुबल धारिणी,  
वंदित भारतमाता

महात्मा गांधी गीता द्वारा प्रतिपादित इस सिद्धान्त के समर्थक थे कि, 'हमारा साध्य ही नहीं, साधन भी निष्कलुष होना चाहिए।' राष्ट्रकवि रामधारी सिंह दिनकर द्वारा रचित 'रश्मिरथी' का कर्ण इसी सिद्धान्त का साकार रूप है। दिनकर कहते हैं कि, आदमी वही बड़ा है, जो कर्म-पथ का पथिक है-

'बड़ा वह आदमी जो जिंदगी-भर काम करता है।'  
राष्ट्रकवि रामधारी सिंह दिनकर ने आनेवाली नई पीढ़ी को यही संदेश देना आवश्यक समझते हैं कि-

श्रम है केवल सार, काम करना अच्छा है।

**संदर्भ ग्रंथ:**

- [१] श्रीकांत जोशी (संपादक): माखनलाल चतुर्वेदी, यात्रा पुरुष (नर्मदेश्वर उपाध्याय: माखनलाल चतुर्वेदी-व्यक्तित्व और विचार) पृष्ठ ९७, ९८, ९९, १००।
- [२] श्रीकांत जोशी (संपादक): माखनलाल चतुर्वेदी, यात्रा पुरुष (नर्मदेश्वर उपाध्याय: माखनलाल चतुर्वेदी-व्यक्तित्व और विचार) पृष्ठ ६५, ७२।
- [३] लुई फिशर: गांधी की कहानी, पृष्ठ ५७, ५८, ५९, ६०।
- [४] सियारामशरण गुप्त: बापू, पृष्ठ ४, ५, ६, ७।
- [५] रामधारी सिंह दिनकर: संस्कृति के चार अध्याय, पृष्ठ ५३२, ५३३।

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## उस्मानाबाद जिल्ह्यातील म्हणींचे स्वरूप

### रामहारी मधुकर सुर्यवंशी

म्हणी जगभरातील भाषांत आढळतात. म्हणींची परंपरा भारतातही फार पूर्वीपासून आहे. प्राचीन भारतीय वाङ्मयात सुभाषितांची विपुलात आणि संपन्नता आढळते. अशी सुभाषित म्हणजे आज प्रचलित असलेल्या म्हणींचे मूळ रूपच होय. आशय आणि अभिव्यक्ती या दृष्टीने म्हण व सुभाषितांचा जवळचा संबंध आहे. अनेक म्हणींचा उगम सुभाषितांमधून झाल्याचे दिसून येते. उदा. 'भिंतीला कान असतात' ह्या म्हणीचा उगम 'कर्णिनी वै भूमि:' या जैमिनीय ब्राह्मणातील सुभाषितात सापडतो. रामायण, महाभारतातही अशी पुष्कळ उदाहरणे आढळतात.

म्हण म्हणजे तोंडी म्हटल्या जाणारा, मानवी सत्य मोजक्या शब्दांत सांगणारा गद्य वाङ्मयप्रकार आहे. जुना अनुभव सूत्रबद्ध करून सांगताना म्हणीची निर्मिती होते.

"म्हण घरी, दारी, समाजात, प्रवासात, आबालवृद्धांच्या तोंडी सहज म्हटला जाणारा प्रकार आहे. याला खूप मोठी दीर्घ परंपरा कादंबऱ्यात आहे. नाटकातील पात्रांच्या तोंडी कितीतरी म्हणी आढळून येतील. आमचे पुष्कळसे व्यवहार कोणत्या ना कोणत्यातरी म्हणीशी संबंधित असलेले आढळून येतात. ज्या म्हणीशी आमचा दाट परिचय आहे ती म्हण म्हणजे काय आहे याविषयी कोणच्याही ठायी अज्ञान संभवत नाही तथापित म्हणीची शास्त्रीय पद्धतीने व्याख्या करून दाखविणे हे काम मात्र दुर्घट आहे. परंपरेने लोकांच्या बोलण्यात आलेले एखादे नीतिपर अनुभवसिद्ध दृष्टांतपद वाक्य किंवा अनेक वाक्ये मिळून होणारे वचन ती म्हण, असा सामान्य अर्थ देता येतो. म्हण शब्दाची ही बिनचुक, रेखीव, शास्त्रशुद्ध व्याख्या नव्हे. म्हणीची व्याख्या करण्याची खटपट पाश्चात्य देशात ही बऱ्याच काळापासून चालली आहे पण तिला अद्याप यश आले नाही. कारण म्हणीत कोणत्या गोष्टी असाव्यात, कोणत्या असू नयेत हे निश्चित सांगता येत नाही. तिच्यात सांगितलेले तत्व त्रिकालबाधित सत्य असते."<sup>1</sup>

म्हणींची काही लक्षणे सांगता येतील. लघुकता, व्यवहारिकता, चित्ताकर्षकता आणि लोकमान्यता हे चार गुण म्हणीमध्ये असणे आवश्यक

आहे असे दिसते. त्यातल्यात्यात लोकमान्यता हा गुण प्रधान इतर तीन गुण गौण आहेत असे दिसून येईल.

आशयानुसार म्हणींचे वर्गीकरण करणे सहज शक्य आहे.

#### नात्याच्या संबंधांवरून झालेल्या म्हणी:

मानवी जीवनात भारतीय परंपरेत नातेसंबंध जपण्याला फार महत्त्व आहे. या दृष्टीने पुढील काही म्हणी सांगता येतील.

१. आई जेवू घालीना, बाप भीक मागू देईना.
२. आज मेला, नातू झाला.
३. कामापुरता मामा.
४. नावडतीचे मीठ अळणी.
५. लेकी बोले, सुने लागे.<sup>२</sup>

वरील म्हणींचा विचार करता नातेसंबंधांचे चित्रण म्हणीतून लघुरूपात केले आहे. आई-वडिल, चुलता, मामा, बायको इत्यादी नात्यांचे दर्शन घडते. मानवी जीवनातील सत्य या म्हणीतून सांगितले आहे. नावडती पत्नीच्या हातचा केलेला स्वयंपाक कधीही त्या पुरुषास आवडत नाही. हे सत्य प्रभावीपणे सांगितले आहे. एकूण म्हणींचा विचार करता कुटुंबातील नात्यांवरून ह्या म्हणी समाजात आजही प्रचलित आहे.

#### शरीर व अवयवांवरून झालेल्या म्हणी:

जशा नातेसंबंधावरून म्हणी समाजात प्रचलित आहेत तशाच शरीर व अवयवांवरून म्हणी पाहायला मिळतात. मानवी शरीरावयव संबंधाने ह्या म्हणी लोकमानसात रुढ आहेत. अशा म्हणींची काही उदाहरणे अभ्यासता येतील.

१. आधी पोटोबा मग विठोबा.
२. आपलेच दात आणि आपलेच ओठ.

ही म्हण प्रत्येकाच्या तोंडी रुढ असलेली पाहायला मिळते. आपल्याच नात्यातील किंवा कुटुंबातील व्यक्तीचे अक्षम्य गुन्हा केला असेल तर दातही आपलेच व ओठही आपलेच मग बोलायचे कशासाठी असा या

रामहारी मधुकर सुर्यवंशी: शंकरराव जावळे पाटील महाविद्यालय, लोहारा (महाराष्ट्र).



म्हणीचा आशय आहे.

हातच्या काकणांना आरसा कशाला.<sup>३</sup>

वरील म्हणी या मानवी शरीरधर्माने तयार झाल्या आहेत. मौखिक परंपरेने त्या आजही चालत आलेल्या आहेत. डोळे, कान, दात, तोंड, बोटे, मूठ या अवयवांचा प्रभावी वापर करून बोलणारा आपले बोलणे सत्य व प्रभावी असल्याचे सांगतो.

#### पशू: पक्षादिविषयक-म्हणी:

समाजजीवनात पशूंचे महत्व आहे. बैल शेतीची कामे करतात, शेतीत राबतात तर गाई-म्हशी दूध देतात. पाळीव प्राणी कूत्रा, मांजर याविषयीही म्हणी आढळतात.

अति शहाणा त्याचा बैल रिकामा.

कोल्हा काकडीला राजी.<sup>४</sup>

मानवी जीवन व्यापक आहे. मानवाला सहज उपकारी ठरणान्या पशूविषयी श्रद्धा आहे. म्हैस, गाय, बैल, कुत्रा, मांजर ही शेती व घरातील पशू-पक्षी आहेत. कोल्हा त्रासदायक नाही. मानवाला उंटही मदत करतो. अशा सर्व पाळीव प्राणी व पशूविषयीच्या म्हणी समाजात वेळोवेळी ऐकायला मिळतात.

#### धर्म, व्यवहार, नीतिसंबंधीच्या म्हणी:

नीती, धर्म इत्यादीसंबंधीच्या म्हणी मराठी भाषेत पुष्कळ आढळतात. धर्म, व्यवहारदक्षता समाजात असली पाहिजे याचे सत्य म्हणीतून पाहायला मिळते.

१. अति तेथे माती.
२. अति राग भीक माग.
३. पालथ्या घागरीवर पाणी.<sup>५</sup>

या सर्व म्हणींतून धर्म नीती, व्यवहार यांचे दर्शन घडते. कोणतीही गोष्ट मर्यादेपेक्षा जास्त झाली की नुकसान होते हा व्यवहार होय. या विषयीच्या म्हणी आहेत. अति राग असला की भीक मागायची वेळ येते असे धर्म सांगतो.

#### म्हणीतून शेतीचे दर्शन:

म्हण म्हणजे म्हणणे सत्य प्रगट करणारे वाक्य म्हणजेच म्हण होय. आतापर्यंत आपण इतर विविध म्हणींचे वर्गीकरण करून अभ्यास केला आहे. विशेषत्वाने कृषिविषयक, शेतीविषयक म्हणींचा अभ्यास केलेला आहे. पारंपारिक व आधुनिक दोन्ही म्हणींचा इथे विचार केला आहे.

#### शेतीमशागतविषयक म्हणी:

भारत देश हा कृषिप्रधान आहे. बहुतांश लोकांचा आधार शेतीच आहे. काळी आई ओटी भरते. शेतीचे महत्व कृषिजीवनात अनन्यसाधारण असे आहे. या शेतीच्या संदर्भाने ज्या म्हणी पुर्वापार चालत आलेल्या आहेत, त्या म्हणी उदाहरणादाखल पाहता येतील.

१. फिरेल फाळ, तर जाईल काळ.
२. उकराल माती, तर पिकतील मोती.
३. तासी पातळ पेरा, राशी मोती भरा.
४. पेरील कपाशी। खाईल तुपाशी.<sup>६</sup>

शेतीची मशागत करून पेरणीयोग्य जमीन बनवली, नांगराचा फाळ शेतीत बदलून जाईल. नवा काळ जीवनात येईल म्हणून माती उकरून मशागत केली तर शेतात पिकतात. पेरणी करताना पातळ पेरा केला की पीक मोठं धाटं येईल आणि मोत्यांच्या किमतीचे होईल. अशा म्हणी शेतकरी चर्चा करताना सहज बोलून जातात.

#### बी-बियाणेविषयक म्हणी:

बी-बियाणेविषयक जुन्या व आधुनिक म्हणी पुष्कळ आढळतात, "हा पिकाचा मूलाधार म्हटला पाहिजे, कारण बी चांगले तर पीके चांगले बी वाईट तर पीक वाईट हे अगदी उघड आहे. पेरणी करताना निवडक निरोगी व सुधारलेले बी-बियाणे वापरण्याचे महत्व निरनिराळ्या म्हणींमध्ये ठसविण्यात आलेले आहे." बी चांगले तर पीक चांगले या आशयावरून कितीतरी म्हणी उदाहरणादाखल सांगता येतील.

शुध्द बीजापोटी, फळे रसाळ गोमटी.

जसे बीज तसे पीक.<sup>७</sup>

जुन्या-पुराण्या आहेत. शेतकरी बांधवात शेतीविषयक चर्चा करताना म्हटल्या. यावेळी बी कसे चांगले वापरावे, पेरावे यासंबंधीच्या वरील म्हणी आहेत. त्या तोंडोतोंडी प्रचलित परंपरेने चालत आलेल्या आहेत.

#### नक्षत्रविषयक म्हणी:

कृषिजीवन पूर्णतः निसर्गावर अवलंबून आहे. पावसाळ्यात मृग, आर्द्रा, रोहिणी, चित्रा या नक्षत्रांत पाऊस कसा पडतो यावर कृषकांचे जीवन अवलंबून असते. या संदर्भाने म्हटल्या जाणाऱ्या म्हणी इथे सांगितल्या आहेत.

१. उन्हाळा खणखणला, तर पावसाळा जोमावला.
२. चैत्र गळे तर कुणबी पळे.

उन्हाळा कडकडीत तापून गेला की पावसाळा नक्कीच खूप होणार आणि चैत्र महिन्यात उन्हाळ्यात पाऊस पडला की शेतकरी कसा धावपळ करतो, पिकांचे, झाडाचे नुकसान होते या आशयाच्या म्हणी आहेत.

मृगाची काडी त्याची बायको नेसे साडी.<sup>८</sup>

वरील म्हणींतून शेतकऱ्यांच्या जीवनात मृग नक्षत्राचे महत्व कसे आहे ते सांगितले आहे. मृगाचा पाऊस पडला की शेतकरी आनंदित होतो. मृगाची पेरणी साधली की घर सुखी होते, धनधान्य पिकते असे या म्हणींच्या आशयावरून कळून येते. आणखी काही म्हणी अभ्यासता येतील.

#### अवजार विषयक म्हणी:

यांत्रिकीकरण, औद्योगिकीकरण यांच्या प्रचंड रेट्ट्यापुढे आजची शेती बदलली आहे. पूर्वीच्या काळी सुतार, लोहार औजार बनवायचे हे आता नामशेष होण्याच्या मार्गावर आहेत. त्यासंबंधीच्या म्हणीही समाजातून हळूहळू संपत चालल्या आहेत. ज्या म्हणी औजाराविषयीच्या आहेत. त्या पाहता येतील.

१. काठी खुरपे असे गुणी, निंदणी खुरपणी करा कुणी.
२. लाकडी केणी, बांध घाला झणी, लोखंडी केणी असे बहुगणी.<sup>९</sup>

या परंपरेने चालत आलेल्या म्हणी आहेत. काठी, खुरपे बांधून काम केले की पिकातील तण निघून पीक तरतरीत होते. दुसऱ्या म्हणीतून

कोणी लाकडाची लावून शेतीचा बांध उतार साफ करता येतो. यासाठी लोखंडाची केणी बहुगुणी असते. रान सरळ करण्यास मदत करते. अशा अवजारविषयक आधुनिक म्हणीही आढळतात.

#### फळलागवड व वृक्षारोपणासंबंधी ओव्या, म्हणी:

कृषिविषयक म्हणींचा विचार करताना निरनिराळ्या झाडांची कशी निगा राखायची वृक्षारोपणाचे महत्व सांगणाऱ्या काही जुन्या व नव्या म्हणींचा इथे अभ्यास केला आहे.

१. खताविण केळी, हाती येईल झोळी.
२. केळ्याचा लोंगर, देई पैशाचा डोंगर
३. फळ बाग मळ्यात सुखी जाईल हयात.<sup>१०</sup>

अशा म्हणींतून मानवी जीवनात प्रगतीसाठी फळबाग कशी उपयुक्त असते हेच सांगितले आहे. केळी हे महत्वाचे पीक आहे. त्याला खत घातला नाहीतर केळीला फळ येणार नाही. भीक मागण्याची वेळ येते. अशा कृषिविषयक म्हणी शेतकऱ्यांना उपदेश व सल्ला देण्याचे काम करतात.

#### पिकसंरक्षणविषयक म्हणी:

पिकसंरक्षणात नुसत्या शेणाचे, किडीपासूनचे पिकसंरक्षण केले नाही तर तणाचा नाशही त्यातून होतो. 'शेतात बी धरी तण तर शेतकरी फिरे वणवण' या म्हणीत बी धरण्यापूर्वीचे तण नाहिसे करा असे थोडक्यात पण स्पष्ट सांगितले आहे. याचप्रमाणे इतरही म्हणी आहेत.

१. तण खाई धन, शेतकरी फिरे वणवण.
२. तण काढा खुरपून, पीके दिसे उटून.
३. तण खाई वनाला, शेत खाई मनाला.<sup>११</sup>

म्हण ही एक छोटे सत्य वाक्य असते. पिकाचे संरक्षण करण्यासंबंधी अशा म्हणी शेतकरीवर्गात प्रचलित आहेत.

#### संदर्भ:

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- [११] संकलित.

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## बंजारा समाजाची संस्कार गीतातील संस्कृती

संजय कुलकर्णी

एखाद्या देशाच्या संस्कृतीची ओळख करून घ्यावयाची असेल, तर त्या देशातील लोकसाहित्याच्या आधारे ती करून घेता येते. लोकजीवनातून लोकसंस्कृतीची जडणघडण होत असते. लोकसाहित्याच्या अध्यायाने एखाद्या देशाच्या, प्रदेशाच्या संस्कृतीचे धर्म, आचारविचार, लोकश्रद्धा, रुढी-प्रथा, विधी-विधाने, कला आणि वाङ्मय तसेच समाजाच्या विकासाचे ज्ञान होऊ शकते. लोकसाहित्य हे लोकसंस्कृतीचा इतिहास असते, भूगोल असते. संस्कृतीचे जतन लोकसाहित्य करीत असते. लोकसाहित्याच्या आणि लोकसंस्कृतीच्या निर्मितीमागे लोकमानसाची संपन्नता असते. लोकमानस ज्या कृती-उक्तीतून साकार होते त्या सर्व कृती-उक्तीचा समावेश लोकसाहित्यातच होत असतो. लोकजीवनात परंपरेने चालत आलेल्या रुढी-प्रथा, विधी-निषेध, विधी-विधाने, लोकविश्वास, लोकदेवते, नवस-सायास, व्रत-वैकल्य, सण-उत्सव, लोककला, वेशभूषा-अलंकार, खाद्यपदार्थ आणि मौखिक रुपातील शाब्द अविष्कार इत्यादी बाबींचा समावेश लोकसाहित्यात होतो.

भारतात लोकगीतांची परंपरा फार प्राचीन आहे. या लोकगीतांचा अभ्यास आणि संशोधन ज्यावेळी सुरु झाले त्यावेळेपासून त्यांची निर्मिती व प्रकार याविषयी संशोधन झाले आहे. मानवी मनातील भावभावना व्यक्त करण्याचे मुख्य माध्यम म्हणजे 'काव्य'. हे आपल्या अशिक्षित, अडाणी पूर्वजांनी ओळखले असले पाहिजे. त्याशिवाय त्यांनी या माध्यमाची निवड केली नसेल. लोकगीतांमध्ये भरलेलं सौंदर्य इतकं विलोभनीय आहे. लोकगीत वाचताक्षणी आपण त्याकडे आकर्षिते जातो. कारण त्यामध्ये केवळ गेयता नाही तर एक अर्थपूर्ण आशय निर्मिती अशिक्षित, अडाणी व रानटी समजल्या जाणाऱ्या लोकांकडून झाली आहे.

### लोकगीतांची निर्मिती:

भू-तलावर माणूस जेव्हा बोलू लागला, शब्दांची निर्मिती झाली. त्यातून भावना व्यक्त कराव्या असे वाटले असावे आणि मानवाने गीताच्या माध्यमातून या भावना व्यक्त करण्यास सुरुवात केली असावी त्यावेळी हे

माध्यम अधिकाधिक योग्य आहे. अशी त्यांची खात्री झाली असावी व यातूनच लोकगीताची संपदा वाढीस लागली असावी. डॉ. प्रभाकर मांडे म्हणतात की, "समाज अस्तित्वात येऊन त्याचे सामूहिक जीवन सुरु झाले तेव्हापासून लोकगीतांची परंपरा अव्याहतपणे सुरु असली पाहिजे. जेव्हापासून लिखित वाङ्मय उपलब्ध आहे तेव्हापासूनच्या सगळ्याच वाङ्मयातून लोकगीतांचे उल्लेख सापडतात. त्यावरून त्या-त्या काळी लोकगीते समाजात प्रचलित होती असे दिसते. वेदब्राह्मण संघ, पुराणे त्याप्रमाणे बौद्ध, जैन वाङ्मयात लोकगीतासंबंधीचे उल्लेख ठिकठिकाणी सापडतात."१ या मतांनुसार लोकगीतांची परंपरा प्राचीन आहे. मानवाच्या आदिम अवस्थेतही त्याचे प्रचलन झाले आहे. तसेच समाजाचे अस्तित्व जितके प्राचीन तितकीच लोकगीतांची परंपरा आहे, असे अनुमान काढता येते.

### लोकगीतांची काही स्वरूप, वैशिष्ट्ये:

१. लोकगीतांची परंपरा मौखिक असते.
२. त्यांचा कर्ता अज्ञात असतो.
३. लोकगीते एका पिढीकडून दुसऱ्या पिढीकडे संक्रमित होतात.
४. लोकगीतात कालानुरूप बदल होतात.
५. लोकगीते बोलीभाषेत असतात.
६. लोकगीते गेय असतात.
७. लोकगीते मंत्रात्मक स्वरूपाची असतात.
८. लोकगीत एका व्यक्तीची निर्मिती नसते तर समूह मनाची निर्मिती असते.
९. या गीतांमुळे समूहभावना वाढीस लागते तसेच त्यातून समूहाच्या भावभावना व्यक्त होतात.
१०. लोकगीतातून लोकजीवनाचे दर्शन घडत असते.
११. लोकगीतात स्त्रियांची, पुरुषांची व लहान मुलांची गीते असतात.
१२. अधिकाधिक निर्मिती स्त्रियांनी केली असल्याने स्त्री गीतांची संख्या विपूल आहे.

संजय कुलकर्णी: मराठी विभाग प्रमुख, जवाहर कला, विज्ञान व वाणिज्य महाविद्यालय, अणदूर, तुळजापूर (महाराष्ट्र).

१३. काही लोकगीते प्रश्नोत्तर स्वरूपाची असतात.  
 १४. लोकगीतातून अनेक संकेत आढळतात.  
 १५. लोकगीतांचा उपयोग मनोरंजनासाठी, श्रमपरिहासाठी केला जातो.  
 १६. लोकजीवनातील रुढी, परंपरा, लोकसमजुती यांचे देखील दर्शन होत असते.

### बंजारा समाजातील संस्कारगीतः

#### संस्कार गीतः

माणूस म्हणून जन्माला आलेल्या व्यक्तीवर संस्कार करण्याची प्रथा फार प्राचीन आहे. हिंदू धर्मशास्त्राप्रमाणे बंजारा समाजातही संस्काराला महत्त्व देण्यात आलेले आहे. या समाजात जन्मापासून ते मृत्यूपर्यंत जे काही संस्कार केले जातात. ज्याप्रमाणे हिंदू धर्मात मुलाच्या जन्माला अधिक महत्त्व आहे. तर बंजारा समाजात विवाहानंतर दोन-तीन वर्षांपर्यंत मूल न झाल्यास त्या स्त्रीला 'वांझडी' म्हणतात.

बंजारा समाजात मूल जन्माला येण्यापूर्वी होणारे संस्कार वाढत्या वयानुसार ते मरेपर्यंत अनेक वेगवेगळ्या प्रकारे केले जातात. ते खालीलप्रमाणे,

#### जन्मसंस्कार संबंधी गीतः

बंजारा समाजात मुलाच्या जन्माला महत्त्वपूर्ण व आनंददायी समजतात. तांड्यात मुलांचा जन्म झाल्यास 'नागरा' किंवा 'थाळी' वाजविण्याची प्रथा या जमातीत आहे. जन्माला आलेले मूल जसजसे वाढत जाते त्याप्रमाणे त्याच्या जीवनात खालील संस्कार करण्याची प्रथा आजही आहे.

१. वेकळपणो गीत (मुलगा जन्मताचे गीत)
२. जळवा धकाणो गीत
३. पालणेम घालेरो गीत (नाव ठेवण्याप्रसंगीचे गीत)
४. बाळ लड्डा कडयेरो गीत (बाळाचे पहिल्यांदा केस कापतानाचे गीत)
९. वेकळपणो गीतः

या समाजात मुलांचा जन्म ज्या दिवशी झालं असेल त्याच दिवशी किंवा मुलांचा जन्म रात्री झालेला असेल तर दुसऱ्या दिवशी सकाळी 'वेकळपणो' विधी करतात. बाळ आणि बाळंतीण यांना आंघोळ घालतात. तसेच घरात गोड पदार्थ 'लापशी' शिजवून घेतात. कुटुंबाच्या आर्थिक परिस्थितीनुसार खोबरे व गूळ तांड्यातील सर्व स्त्रिया तसेच तांडा प्रमुखाची पत्नी नायकण मूल जन्मलेल्यांच्या घरापुढे एकत्र जमतात व खोबरा फोडण्याचा कार्यक्रम केला जातो. फोडलेले खोबरे, गूळ व तयार केलेला शिरा (लापसी) तांड्यातील जमलेल्या सर्व स्त्रियांना व मुलांना दिला जातो. शेवटी जमलेल्या स्त्रिया बाळाला आशीर्वाद देतात व खालील गीत गातात-

सेवा भाया जलमोयो घरहूवे बजाळो ।  
 भगवान जलमोयो घरहूवो बूजाळो ।  
 याडि बापुरी आशिसयो बेटा जलमोयो ।  
 देव, धरमुरि आशिसयो बेटा जलमेयो ।  
 आच आची घडिये सुरज्या जलमेयो ।  
 छटी मातार आशिसयो याडि चाँदारि मूरत ।<sup>२</sup>

#### भावार्थः

बंजारा समाजाचा गुरु संत सेवालालच जणू या घरात जन्माला आला आहे. साक्षात त्याच्या रुपान त्याचा पुन्हा जन्म झाला असावा. अशा मुलाला आई-वडिलांचा व घरातील देवदेवतांचा आशीर्वाद असावा या मुलाच्या जन्माने घरात व जीवनात प्रकाश पडला. त्याला देवदेवतांचा आशीर्वाद. त्याचे पुढचे जीवन सुखात व आनंदात जावो त्याकरिता तुला आमचे आयुष्य लाभो. पुढे आई-वडिलांची सेवा कर ! तुला नेहमी सेवालालचा आशीर्वाद तुझ्या पाठीशी असेल.

#### २. जळवा धकाणो गीतः

मुलाच्या जन्माच्या पाचव्या दिवशी हा विधी केला जातो. या दिवशी गाईच्या गोमूत्राने बाळ आणि बाळंतीण यांचे सर्व कपडे धुतात. गोमूत्राने रोगजंतू नाहीसे होतात असा समज या लोकांचा असतो. त्या दिवशी घरात पहाटे गहू भिजत घालतात. भिजलेल्या गव्हाचे दाणे काळ्या दोऱ्यात माळेसारखे ओवतात. एक माळ बाळाच्या आणि दुसरी आईच्या गळ्यात बांधतात. पाचव्या दिवशी संध्याकाळी तांड्यातील नाईकाची पत्नी नायकण सर्व स्त्रियांना बरोबर घेऊन येते. त्या घरासमोर लहान खड्डा करतात. त्या खड्ड्याजवळ थोडे शेण, ज्वारीच्या पिठाची पणती, बोरुच्या काड्या ठेवतात. प्रसाद म्हणून गव्हाच्या पिठात गूळ, तूप घालून मिश्रण तयार करतात. त्यास 'कुलर' म्हणतात.

बाळंतीणजवळ दोन पितळी तांबे देतात. एका तांब्यावर हळदीचा व दुसऱ्यावर कोळशाचा पट्टा काढतात. दोन्ही तांब्याभोवती गाईच्या शेपटीच्या केसापासून तयार केलेली दोरी बांधतात. दोन्ही तांबे एकावर एक ठेवून बाळंतीणच्या डोक्यावर देतात. तिच्या ओटीत ज्वारी भरतात. घरासमोर खड्ड्यापर्यंत ती ज्वारी टाकत जाते. त्या खड्ड्यात जाळ पेटवतात. ज्वारीच्या पिठाची पणती तयार करून खड्ड्याजवळ ठेवतात. त्या पणतीने बाळंतीणस ओवाळतात. नंतर ती पेटती पणती खड्ड्यात टाकतात. खड्ड्यात पाणी टाकून डाव्या पायाच्या अंगठ्याने सात वेळेस खड्ड्यातील पाण्यास स्पर्श करावयास लावतात. याला 'अंगुठा छिपाणो' असेही म्हणतात. नंतर घरासमोर जमलेल्या सर्व स्त्रिया 'छटी देवीची' प्रार्थना करतात.

वेयि माता हंसति संसति आयेस ।

रोती रोती जायेस ।

सूयि दोरा लेताणि परजायेस ।

सूयि सुतळि डेरो लेताणि वर आयेस ।

वेयि माता मावलि हरि भरि रकाड ।<sup>३</sup>

#### भावार्थः

छटी देवीला प्रार्थना करतात की, बाळ आणि बाळाची आई सदा सुखी राहो. घरात मुलीला जन्म होत असल्यास रडत रडत तिकडे जा. जर मुलाचा जन्म होत असेल तर हसत हसत इकडे ये, अशीही प्रार्थना करतात.

#### ३. पालणेम घालेरो गीतः

बंजारा समाजात जन्मलेल्या मुलांचे नाव ठेवण्याची प्रथा फार काही महत्वाची नाही, कारण पूर्वी हा समाज आपल्या पोटा पाण्याकरीता एका

ठिकाणाहून दुसऱ्या ठिकाणी भटकत जीवन जागणारा असल्याने तो अस्थिर होता. अलिकडे हा समाज स्थिरावल्याने घरात जन्मलेल्या बाळाचे नाव ठेवण्याचा कार्यक्रम करू लागला.

पूर्वी या समाजात नाव ठेवण्याची पध्दत अति सोपी होती. ज्या दिवशी मुलांचा जन्म झाला त्यादिवशी जो वार असेल त्यानुसार नामकरण केले जाई. आजच्या सामाजिक परिस्थितीप्रमाणे ते बाळाचे नाव ठेवतात. कार्यक्रमाला जमलेल्या स्त्रिया छटी देवीच्या नावे प्रार्थना करतात.

सोनेरो पालणो तूगादये ।  
रुपेरो झांकळ लगादये ।  
पालणेम सूतो सेवाभाया ।  
पालणेम चांदरि मूरत सूतोय ।  
पालणेम सूरजो मूरत सूतोय ।  
हालो हालो बाळा सो जो सोजोर ।  
बालक्यारो मुँडो दुदियाळो ।  
हालो हालो बाळा सोजो सोजोर ।  
छटी माता खेल कररीच ।  
छटी माता बाळान सथिवेजो ।  
हालो हालो बाळा सो जो सोऽ जोऽर ॥<sup>४</sup>

#### भावार्थः

जमलेल्या स्त्रिया देवी मातेस प्रार्थना करतात की, जणू कुलदैवत सेवाभाया पाळण्यात झोपालाय की काय ? त्या पाळण्याचे वर्णन सोने, चांदी अशा महागड्या धातूपासून तयार केल्याचे असे करतात. पाळण्यात जणू बाळ नाही छटी माताच खेळत आहे की काय ? हे माता तू त्या बाळाची सदैव रक्षा कर अशी प्रार्थना करतात.

#### ४. बाळ लट्टा कडायेरो गीतः

बंजारा समाजात जन्माला आलेल्या मुलाचे पहिले केस काढण्याच्या कार्यक्रमाला 'जावळ लेणो' म्हणतात. आपआपल्या घरातील कुलदैवत दुर्गादेवी, मरियम्मा देवी, तुळजाभवानी देवी अशा देवतेसमोर मुलाचे पहिले केस अर्पण करण्याची प्रथा या समाजात आजही आहे. बंजारा वंशात जावळ काढताना काही लोक गोड पदार्थ करतात. तर काही बकऱ्याला किंवा कोंबड्याचा बळी देतात. जावळ काढताना आईची ओटी भरतात. देवीची पूजा अर्चा केली जाते. तांड्यातील नाईक, कारभारी, डावसाळ हे एकत्र येऊन त्या मुलाचे पहिले केस कापतात. तसेच तांड्यातील ठराविक स्त्रिया देवीच्या पुढे उभ्या राहून प्रार्थना गीत गातात. त्यास 'वोळंगदेरो' असेही म्हणतात.

मारि तुळजा भवानिये सायिवेजो ।  
बाळारो तीन लट्टा चडये मावलि ।  
बाळारि तु साथि वेजोये या ।  
समदर हालये मा बाळा पडजाय ।  
जगदंबा वोन तु तरालेणुये ।  
हर पड्डी हरदेम सूतेरे सपनेम ।  
जागतेरे मनेम मावलि रेणुये ।  
बाळारो काया बुजाळो देवी करणुये ।

लट्टालेन वर्षेरि उमर याडि देणुये ।  
झाडी झडोलाम, सोबत रेसये माता ।  
आंधि अंगोळेमा मावलि साथि वेजोये ।  
मारि तुळजायाडिय सायि वेजो ॥<sup>५</sup>

#### भावार्थः

आई तुळजाभवानी या बाळाचे पहिले केस तुझ्या चरणी अर्पण करीत आहोत. तेव्हा तू त्याचा स्वीकार कर, या बाळाची सदा रक्षा कर, तुझा आशीर्वाद सदा राहू दे, त्याला येणाऱ्या संकटाला धावून येत जा. अशी विनवणी देवीस या स्त्रिया करतात.

#### विवाह संस्कार संबंधी गीतः

पृथ्वीवर जन्माला आलेली स्त्री, पुरुष मग तो कोणत्याही जाती-जमातीचा असो प्रत्येकाच्या जीवनात संस्काराला महत्व देण्यात आलेले आहे. त्याप्रमाणे बंजारा समाजातील विवाह संस्काराला अतिमहत्व प्राप्त झाले आहे. अनेक वर्षांपूर्वी या समाजातील लोक व्यापाराच्या निमित्ताने सर्वत्र फिरत दऱ्या खोऱ्यात राहणारा हा समाज विवाहाच्या संदर्भात आपले वेगळे अस्तित्व निर्माण करून आहे. बंजारा समाजातील विवाह पध्दती, विवाहाचे विधी, विवाहातील गाणी वैशिष्ट्यपूर्ण आहेत. बंजारा समाजात विवाह प्रसंगी वेतडू (वर) आणि नरवेली (वधू) यांच्यावर वेगवेगळे संस्कार करण्याची प्रथा ही फार जुन्या काळापासून चालत आलेली आहे. वर आणि वधू या दोघांवर वेगवेगळ्या संस्कारा प्रसंगी वेगवेगळी गाणी म्हणतात.

#### वरा संबंधी गीतः

१. सगायिर कडी (साखरपुड्या प्रसंगीचे गीत)
२. वदायिर कडी (दीक्षा संबंधी गीत)
३. वळायेर गीद (वराला लग्नाकरीता घरातून बाहेर काढतानाचे गीत)

#### १. सगायिर कडीः

पूर्वी लग्न जमविण्याचे काम ढाडी करीत. मुलासाठी मुलगी शोधून काढणे आणि त्याचा विवाह लावणे हे कार्य पूर्वीपासून ढाडीला करावे लागे. वरपित्याकडील लोक वधूपित्याच्या तांड्यात येतात. त्या तांड्यातील तांडा प्रमुख नाईकाच्या घरासमोर सर्व मंडळी एकत्र बसतात. गप्पा, गोष्टी करतात. दोन्ही बाजूंचे पाहुणे एकत्र जमल्यानंतर दोघांकडूनही एकमेकांचे क्षेमकुशल विचारले जाते.

पंच पंचात् राजा भोजेर सभा  
पचारे लाख, अन पचारे सव्वालाख  
सग सगाशि परकन कीदे कीदे दोथि बात  
उपर कांटा परवळ मारे  
मायी बेटो इदाळोर नायक  
दोयि घोडेर कान बरोबर नायक  
अंग खादे खाना, लाट खादे खोपरा  
दोरि रच निटोर नायक  
एकतो लकडेर सीडि  
एकतो चामडेर सीडि  
लकडेर तूट जाय

चामडेर रेजायर नायेक  
नायेक अकासेति पडिबूंद  
वत्तहूगि भाजीर नायेक  
बोन तून मदोयि खान राजीर नायेक ।<sup>६</sup>

#### भावार्थः

'राजा भोजच्या सभेप्रमाणे या सभेत उपस्थित सर्वांना माझी विनंती की, आपण वर आणि वधूकडील दोन्ही व्यक्ती या नवीन संबंधाचा स्वीकार करीत आहोत. असे मला वाटते. त्यासाठी म्हणतात काही झाडांना व फळांना फार कांटे असतात. पण त्याला लागणारे फळ आत गोड रसाने भरलेले असते. त्याप्रमाणे हे नवीन नाते आहे. भर सभेत नाईकाला ढाडी म्हणतो की, घोड्यांच्या कानाप्रमाणे वर वधूचे रूप, लक्षणे सारखी आहेत. प्रथम जेवल्यानंतर खोबरे खाल्याने या दोघांची चव एकसारखी असते. आपण दोन नवीन नात्यातील मंडळी मिळून एक लाकडाची शिडी आणि दुसरी चामड्याची शिडीला पाहिले असता. लाकडाची शिडी लवकर तुटू शकते पण चामड्याची शिडी कधीच तुटणारी नसते. असं आपलं हे नातं आहे. आकाशापासून पडणाऱ्या पावसाने जमिनीवर वाढणारी भाजी आपण दोघे खाऊन, या लग्नाचा स्वीकार करू या !' याला बंजारा 'कसळपुछणो' असेही म्हणतात. या दोन नवीन नात्यांमध्ये एकमेकांविषयी असणारे प्रेम, आदर व्यक्त करण्यात आले आहे.

#### २. वदायिर कडीः

बंजारा समाजात नवरदेव लग्नाकरिता नवरीच्या घरी जाण्यापूर्वी 'वदाई' विधी करतात. वदाई म्हणजे सुईने डागणे. वदाई शब्द हा 'वद' म्हणजे बंजारा बोलीत वाढणे असा होतो. मुलगा लहानाचा मोठा झाला आहे. त्यास संसारिक जीवनात प्रवेश मिळवून देण्याकरिता असा विधी करतात.

कोळि आव कोळि जाव  
कोळि मायि जोग समाव  
धोळो घोडो हांसलो  
पातळिया असवार  
मुंगे आवडा मोगरा  
तल्लि आवडा बाण  
गुरु बाबा सदा जाण

#### भावार्थः

आजपासून तू या संसारिक जीवनात प्रवेश केल्यास संसारात किती आले आणि किती गेलेत ते तुला आता कळेल. पण तुला आता कळेल. पण या गुरुबाबाचा आशीर्वाद आहे की, तू जीवनात यशस्वी हो, तसेच सुखी व आनंदीत जीवन तुझ्या आयुष्यात लाभो. तुझ्यावर एखादा लहान मोठा प्रसंग (संकट) आल्यास ते दूर होईल पण तू नेहमी गुरुबाबाला स्मरण करीत जा !

#### ३. वेतडून वळायेर गीतः

बंजारा समाजात साडीच्या दिवशी सकाळी नियमाप्रमाणे नवरदेवास घरा बाहेर काढतात. लग्नाकरिता आलेले पाहुणे मंडळी, तसेच तांड्यातील

सर्व स्त्री-पुरुषांच्या उपस्थितीत तांड्यातील तांडाप्रमुख-नाईक आल्यानंतरच नवरदेवाला घराबाहेर काढण्याचा विधी संपन्न होतो. लग्नाकरिता वधूसोठी पिवळ्या रंगाची साडी आणलेली असते. नवरदेव जेव्हा घरातून बाहेर पडतो जेव्हा दोन व्यक्ती दोन्ही बाजूने ती साडी वराच्या डोक्यावर धरतात. ही साडी नवरदेवाच्या डोक्याला लागू नये असा या समाजात नियम आहे. लग्नाकरिता नवरदेव जेव्हा तांड्याबाहेर पडतो तेव्हा जमलेल्या स्त्रिया खालील गीत गात गात वेशी पर्यंत त्यास सोडून येतात.

याडिओ हटको बापुरो हटको न मानो पंतिया  
चाले चलावू घोडो भिडो पंतिया  
नंगरिया खादो नंगरिमा सूतो  
नंगरि जगायो सारि रातये याडि  
आंगछ तारे समरेरो मळावो  
हात जोड रामरामिकर लरे  
पंचमेळु बामण  
आंगळ तार सासुरो झूलर  
हात जोड बिडलो देलरे  
पंचमेळु बामण <sup>७</sup>

#### भावार्थः

आई वडिलांनी कितीही समजावून सांगूनही न ऐकता घोड्यावर बसून तू लग्नास निघालास, या घरात जन्माला येऊन लहानाचा मोठा झालास. पण आता जा, पुढे जाताना वाटेवर एक विहीर आहे. तेथे तू आंगोळ करून घे. तसेच सर्वांना हात जोडून राम रामी (नमस्कार) करीत जा. ब्राह्मणसारखा, माझ्या मुला पुढे तुझ्या सासूचे गाव आहे. तेथे जाऊन सर्वांना पान सुपारी देऊन पाया पड व आशीर्वाद घे.

#### वधू संबंधी गीतः

बंजारा समाजात लग्न प्रसंगी ज्याप्रमाणे वरासंबंधीत गीते आहेत त्याप्रमाणे वधूसंबंधीतही गीते आहेत. वधू संबंधीत गीते वरांच्या गीतांपेक्षा अधिक आहेत.

१. टिको लगाडणो गीत
२. हंगोळीर गीत (आंगोळ घालतानाचे गीत)
३. चुडो तिपणो (सौभाग्य अलंकार घालतानाचे गीत)
४. सप्तपदी गीत
५. ढावलो (रडण्यासंबंधी गीत)
६. हवेला गीत

#### १. टिको लगाडणो गीतः

लग्नास येताना वराकडून आणलेल्या हळदीचा गंध तयार करून मुलीचा भाऊ प्रथम आपल्या बहिणीला टिळा लावतो. या प्रसंगी तांड्याच्या पंचमंडळींची उपस्थिती आवश्यक असते. तेच ताट घेऊन नवरीमुलीचा भाऊ नवरदेवाजवळ येतो आणि त्या गंधाचा टिळा लावतो. त्यावर तांदळाचे दाणे लावतो. 'टिळा' लावला म्हणजे मुलगी खऱ्या अर्थाने नरवेली (नवरी) होते. म्हणून यावेळी तांड्यातील सर्व स्त्रिया नवरीला ढावलो शिकवितात.

आपणे बापू रे घरेरो चंदणेरो टिको  
लगाडोरे मारवाडी विरेण्णा हिच्या...

वराणे घरेरी विणी चुणी हळदीरो टिको लगाडन  
तमारी भेनेन वराणी मत करो विरेण्णा हिय्या...  
पराये पंथियारी हळदी लगाडन  
तमारी भेनेन पराई मत करो विरेणा हिय्या...<sup>८</sup>

**भावार्थ:**

टिळा लावताना आपल्या भावाला विनंती करते की 'विरेणा' म्हणजे भाऊ आपण आपल्या वडिलांच्या घरच्या चंदनाचा टिळा लावा, पण परक्या घरचा हळदीचा टिळा लावून आपण मला परक्याची करू नका असे म्हणत भावाचा गळा दोन्ही हाताने धरून स्वतःचा चेहरा घुंघटामागे झाकून विशिष्ट हेल काढित रडत असते.

**२. हंगोळीर गीत:**

वर आणि वधूला लग्नात पाटावर बसवून उपस्थित मंडळीपैकी सात बायका मेहंदी व हळद लावून झाल्यानंतर नवरा नवरीला अंगणात पाटावर बसवतात. त्याठिकाणी चारी बाजूला चार जोडपे पितळ्याच्या तांब्या घेऊन त्यात एक रुपायाचा नाणा व पान धरून कच्चा दोरा सात पदरी एकत्र धरून डोरळ बांधण्याचा कार्यक्रम होतो. दोघांना अंधोळ घालण्यापूर्वी वधूचा कुमारिकेचा पोषाख काढून टाकतात. अशा वेळी वधू विनंती करते.

मत छोडो भावजी मारिए ज याडिरी हातेरी  
दूध धोई वणासी पठडी हिय्या...  
मत छोडो याडी मारे वीरारे हातेरी  
शेरेरी मोलाई गरतणी हिय्या...  
मारी हुंसी भावजोरे हातेरी लटारी  
वणासी पठडी मत छोडो याडीओ हिय्या...

**भावार्थ:**

नवरी आपल्या मैत्रिणीला विनंती करते की, माझ्या आईने बांधलेली वेणी सोडू नका. माझ्या भावाने आणून दिलेली मण्याची माळ तोडू नका अशी भावना व्यक्त करते.

**३. चुडो तिपणो:**

लग्नानंतर तिसऱ्या दिवशी सकाळीच वधूला अंधोळ घातली जाते. आज तिला तांड्यातील सौभाग्यवती स्त्रियांकडून वधूस सौभाग्याचे अलंकार घुगरी, घुंगटो, कसोट्या, वाकिया, चीड, खविया, हस्तीदंताचे बांगड्या, मुटीया, गजरा, मंडाव इत्यादी वस्तू घातले जाणार आहेत अशा वेळी ती खालील प्रमाणे ढावलो म्हणते-

सुतो क जागोरे । मारो नगरीरा नायक बापु...  
तारी नगरीमा बापु वको पडोचरे  
तोन कु आव बापु पातळे शेलारी घेरी निंद हॉ हिय्या...

**भावार्थ:**

माझ्या नगरीचा नायक बापू (वडील) तुझी-आपली मुलगी संकटात आहे. आणि तुला तिथे गाढ झोप कशी येत आहे म्हणत ती रडत असते.

**४. सप्तपदी गीत:**

दोघांना अंधोळ घालून नवीन कपडे परिधान करून मांडवात आणले जाते. वधू मागे वर पुढे व त्यांच्या सोबत मुलीची बहीण किंवा अनुभवी

स्त्रिया असतात. पूर्वी होम म्हणजे मुसळ मध्यभागी ठेऊन नरवदेव नवरी हे दोघे सात फेरा फिरत याचे कारण पुढे त्याचे सांसारिक जीवन मुसळाप्रमाणे मोठे आणि आनंदीत होवो अशी या सप्तपदी बदल या लोकांची भावना असते. तसेच लग्नात जमलेल्या स्त्रिया पुढील गीत गातात-

एक फेरा फरल लाज बेटी पंचुरी  
दि वेडा फरल लाज बेटी मां बापेरी  
तीन वेडा फरल लाज बेटी बेन मायेरी  
चार वेडा फरल लाज ननद भोजायिरी  
पाँच फेरा फरल बेटी जीऊ तमारी  
छो वेडा फरल लाज तमारी  
तास वेडा फरल येतडू बेटी रोये <sup>९</sup>

**भावार्थ:**

पहिला फेरा पूर्ण करणारी तू आम्हा सर्वांची प्रिय मुलगी आहेस. दुसरा फेरा पूर्ण करणारी मुलगी तू आपल्या आई वडिलांची प्रिय मोती आहेस. तिसरा फेरा पूर्ण करणारी मुलगी तू तूझ्या सर्व मैत्रिणीला प्रिय आहेस. पाचवा, सहावा, सातवा फेरा पूर्ण करणारी मुलगी तू आमच्या या तांड्यातील सर्व लोकांना प्रिय आहेस.

**५. ढावलो:**

बंजारा समाजात लग्नात प्रसंग व व्यक्ती अनुसार कशा पध्दतीने आपल्या मनातील भावना व्यक्त कराव्या याचे लग्नापूर्वी चार ते पाच दिवस संध्याकाळी तांड्यातील अनुभवी स्त्रिया एकत्र बसून वधूला याचे प्रशिक्षण देत असतात. अशा या प्रशिक्षणास 'ढावलो' म्हणतात. मुलगी आपले आई, वडिल, भाऊ, बहीण, मैत्रिण यांच्या बदल तिच्या मनात असलेल्या आदर, प्रेम हे ती डोळ्यातील अश्रू काढित शब्दाच्या माध्यमाने कसे प्रगट करावे ते शिकवितात. आई वडिलांचा निरोप घेताना खालील ढावलो म्हणतात-

याडीए तारे मोटेसे पेटेमा घालन  
घडीएक गोकलए नायकण याडी\_हिय्या  
वाजत पायळारी घुमत घागरारी गुजरायण याडी\_हिय्या  
चांद सुर्यारी जोडी व्हेती जूं  
आपणी मां-बेटीरी जोडी व्हेतीती नायकण याडी\_हिय्या  
किडी मुंगी सपाती जूं तारी बेटी कोणी सपाती याडीओ  
हटडिमा लिंबू नारळ वक जाव जूं तारी बेटी  
वक चाली याडीओ\_हिय्या <sup>१०</sup>

**भावार्थ:**

आई बदल मुलीच्या मनात असलेले प्रेम व भावना प्रगट करताना मुलगी आईस म्हणते मला लग्नानंतर वराच्या घरी सोडून जाण्यापूर्वी घटकाभर का होईना मला तुझ्या पोटात लपवून घे कारण आईच पोट म्हणजे सुरक्षित ठिकाण असते अशी भावना ती प्रगट करते. पूर्वी पासून घरात आपल्या दोघींची जोडी जणू चंद्र सूर्यासारखी होती व आजपासून तुझ्या घरात किडे, मुंग्याना जागा आहे पण तुझ्या मुलीकरिता जागा नाही. ज्याप्रमाणे बाजारात भाजी-पाल्याची विक्री होते त्या पध्दतीने आज

काही विक्री झाली आहे. असे अनेक वेदना निर्माण करणारे शब्द ऐकून उपस्थित स्त्रियांच्या डोळ्यात अश्रू येऊ लागतात.

#### ६. हवेली गीत:

तांड्यातील आपल्या आई वडिलांच्या हवेलीला (घराला) निरोप देताना मुलीला बैलाच्या पाठीवर उभे करतात. दोन्ही हात वर करून आपल्या वडिलांच्या घरचा निरोप आणि तांड्यातील मैत्रिणीला शेवटचे डोळे भरून पाहून निरोप घेत खालील ढावलो म्हणते-

छूट मत जायेस हवेली ।  
मारेज नायक बापुरि हवेली ।  
तारेजे राजेमा आचोज खादि ।  
आचोज पीदि हवेली हॉ हिच्या...।  
तारेजे राजेमा आचोज वोडि ।  
आचोज पेरि हवेली हॉ हिच्या....।  
मारेज नायक बापुरि हवेली ।  
वडलासू वदेस घूलरासू फेलेल हवेली ।  
लिबलेरा लजूज मारोज नायक बापुरि  
नंगरि हलोळा लेस हवेली हॉ हिच्या...।

#### भावार्थ:

माझी प्रिय हवेली मला विसरून जाऊ नकोस. मला या घरात वडिलांच्या राज्यात चांगले खायला, प्यायला मिळाले, नवनवीन पोषाख, दागिने मला घालायला मिळाले. वडिलांच्या घरी मी जेथे हात घालेल तेथे खजिना भरलेला असायचा अशा या वडिलांची हवेली सदा भरलेली राहू दे. माझ्या आई वडिलांचा तांडा सदा हिरवळीने भरलेला राहू दे या तांड्यात सुख, शांती सदा नांदावी अशी भावना व्यक्त करते.

#### मृत्यू संस्कार संबंधी गीत:

जन्म, विवाह आणि मृत्यू हे मानवी जीवनाचे प्रमुख संदर्भ आहेत. संस्कारासंबंधी येणारे गीत जीवनाचे वास्तविक चित्रण प्रगट करतात. ज्याप्रमाणे जन्म आणि विवाह संस्कारासंबंधी विशेष गीते आहेत. त्याचप्रमाणे या समाजात मृत्यू संस्कार संदर्भातही गीते गातात. तांड्यात एखादी व्यक्ती मरण पावली की, त्याला 'समागो' असा शब्द प्रयोग करतात. बायका मृताच्या देहासमोर बसून एका हातात रुमाल घेऊन मृताच्या छाती आणि डोक्यावर वारा घालत रडतात. अकस्मात पतीच्या निधनानंतर सोडून गेलेल्या आपल्या मुलाबद्दल जीवनातून नवऱ्याचा आश्रय, साथ आजपासून संपल्याने मी पुढचे जीवन एकटी कशी जगू ? असे वेगवेगळे विचार मनात येत असतात. त्याकरिता ती खालील भावना प्रकट करताना दिसते-

मन तु कायी केगोसाये बारे अंहिया  
तारे बाल बंचारी रखवाली कूण करिये सायिबारे अंहिया  
तारे बाल बंचारं रखवाली कूकरु सायेबा अंहिया  
आंग देकूतो बावडि लार देकूतो खळीयारे सहेबा

#### भावार्थ:

बंजारा स्त्रिया आपल्या पतिच्या मृत्यूनंतर 'साहेबा' असा शब्द वापरतात. रडताना पत्नी म्हणते मृत्यूपूर्वी मला काय सांगून गेलास

साहेबा ? मला एकटीला सोडून का गेलात आता तुमच्या या मुलांना कोणाचा आश्रय असेल, पुढे तुमच्या मुलांचे रक्षण कोण करेल ? पुढे पाहता नदी आणि पाठीमागे विहीर अशा कठीण प्रसंगात सोडून गेलात. साहेबा मला का सोडून गेलात ? असे म्हणत पत्नी रडत असते. मृत्यू संस्कार झाल्यानंतर नातेवाईक व तांड्यातील मंडळी मृत्यू पावलेल्याच्या घरी येतात. हातावर पाणी घेतात व जमलेल्या मंडळीतून एखादा म्हातारा व्यक्ती मृत्यू झालेल्या कुटुंबाचे सांत्वन करताना म्हणतो-

सामळो भाई ये पाले माईर गोदडीन सराळं लेन  
पाडे सरीक पडावु ढळगेच केळावंट छ  
मुअेन मटी जीवतेन बाटी  
अब रोओ रिको मत, आपळेन बी येच वाटेती जायर छ <sup>११</sup>

#### भावार्थ:

एका, पुढे बसलेल्या माझ्या सर्व पाहुण्यांनो ! अशा या तांड्यातील आपल्याच घरात गोदडीला उशी करून पहाडासारखा शूर वीर आज आपल्या सर्वांना सोडून गेला आहे. त्याला विसरून जाण्यासाठी समाजात एक वचन आहे. 'जिवंत असलेल्याला भाकरी आणि मेलेल्याला माती.' पृथ्वीवर जन्मलेल्या प्रत्येकास आज ना उद्या मरण टळणार नाही, तो पुढे आपण मागे म्हणून म्हणतो शोक करू नका, दुःखी होऊ नका अशा या मार्गदर्शनातून मृत व्यक्तीच्या कुटुंबाला मानसिक दिलासा मिळतो.

#### समारोप:

बंजारा समाजातील लोकगीतातील आलेल्या संस्कारगीतांचा विचार करता त्यातून त्यांची परंपरेतून आलेली लोकसंस्कृती दिसते. कुठल्याही बंजारा समाजातील तांड्यातील संस्कृती ही कमी-अधिक प्रमाणात सारखी दिसत असल्याचे जाणवते.

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## عصمت چغتائی اور ان کا فن

” لکھنے کے لئے میں نے دنیا کے عظیم ترین کتاب یعنی زندگی کو پڑھا ہے اور اُسے بے حد دلچسپ و موثر پایا ہے۔“

پریم چند سے لے کر کرشن چندر تک افسانے نے اپنی مستحکم بنیاد اور ادب میں قائم کر لی تھی۔ اُردو میں افسانہ پڑھنے اور افسانہ لکھنے کا رجحان اپنی جڑیں پکڑ چکا تھا اور دھیرے دھیرے اُردو کو راجندر سنگھ بیدی، سعادت حسن منٹو، احمد ندیم قاسمی، ممتاز مفتی، حسن عسکری، غلام عباس، قرۃ العین حیدر جیسے معرکہ آراء افسانہ نگار نصیب ہوئے۔ ان بلند پایہ افسانہ نگاروں میں اپنے عہد کی اہم افسانہ نگار عصمت چغتائی بھی ہے۔ جنہوں نے اُردو افسانہ نگاری میں اپنا ایک الگ مقام پیدا کیا۔ قدیم روش سے ہٹ کر اپنا راستہ استوار کیا۔ افسانے کے موضوعات، اندازِ تحریر، زبان و بیان ان تمام میں اپنا ایک خاص انداز اختیار کیا۔ انہوں نے اس طرح کے موضوعات پر اپنا قلم اٹھایا کہ ان کی مخالفت کی جانے لگی۔ انہوں نے جنسی مسائل کو بڑی بے باکی سے افسانوں میں اُجاگر کیا۔ اُن پر فحاشی کے مقدمے چلائے گئے لیکن ان سب کے باوجود عصمت نے کبھی اپنے اندازِ پیشکش اور اسلوب نگارش میں کوئی ترمیم نہیں کی۔ اُن کا خود کا کہنا تھا کہ

” میری تربیت زیادہ تر بھائیوں کے ساتھ ہوئی، پھر میری اماں کچھ زیادہ دخل نہیں دیتی تھیں اس لئے مجھے آزادی سے سوچنے کی عادت پڑ گئی۔“

وقت کے ساتھ ساتھ عصمت کی حقیقت کو تسلیم کر لیا گیا کہ اُن کے اندازِ فن میں بہت کچھ ایسا ہے جن کا دوسروں کے پاس فقدان ہے۔ انہوں نے اپنے تحریروں کا مواد براہِ راست حاصل کیا۔ انہوں نے اپنے افسانوں اور ناولوں کے موضوعات اپنے ہی اطراف و اکناف پھیلے ہوئے ماحول اور بکھری ہوئی فضا سے حاصل کیا اور انہیں اپنی دُباشِ تحریر، زبان و انداز میں اس طرح نقش کیا کہ وہ حقیقی زندگی کا عکس نظر آنے لگا۔ زندگی کا ہر رنگ و انداز ان میں سمٹ آیا ہے۔ عصمت چغتائی نے اپنے افسانوں کے ذریعے ایک خاص طبقے کی زندگی اور اُن کے مسائل کو پیش کیا ہے۔ اُن کا داخِہ کار محدود ہے۔ لیکن اس چھوٹی سی دنیا میں ہر طرح کا بھر پور رنگارنگی کا عکس دکھائی دیتا ہے۔ ذہنی و نفسیاتی مسائل، ارمان، خوشی، غم، بیجان، جنسی جذبات ان سب جذبات و احساسات کا بیان بے باکانہ انداز میں عصمت کے یہاں موجود ہے۔ کیونکہ جنس نگاری عصمت کا سب سے پسندیدہ موضوع ہے لیکن اس کے باوجود ایسا کہنا عصمت کے ساتھ بے انصافی ہوگی کہ انہوں نے صرف جنسی موضوعات کو اپنے اظہار کا وسیلہ قرار دیا۔ لیکن یہ کہنا درست ہوگا کہ وقت کے گزرنے کے ساتھ اُن کے اسلوب نگارش میں تبدیلی واقع ہوئی اور انہوں نے

دیگر موضوعات کو بھی اپنے تحریروں کا موضوع بنایا۔ پھر بھی عصمت پر تنقید کچھ زیادہ ہی ہوئی اس کی وجہ یہ بھی ہو سکتی ہے کہ عصمت نے جس وقت لکھنا شروع کیا، حالات آج سے مختلف تھے۔ عورتوں کی تعلیم کا رواج کم پایا جاتا تھا۔ گھریلو عورتوں کو ہی شریف سمجھا جاتا تھا۔ عورتوں کی آزادی کو ناپسندیدگی کی نظر سے دیکھا جاتا تھا۔ ان نامناسب حالات میں بھی عصمت چغتائی نے بڑی جرات مندی کا ثبوت دیا اور اپنے مشاہدات و احساسات کو رقم طراز کرنا شروع کیا۔ ان کے کچھ پارکھوں نے انھیں تنقید کا نشانہ بنایا تو کچھ نے انھیں سراہا بھی عریاں نگاری کے سلسلے میں ان پر مقدمے بھی چلائے گئے مگر عصمت نے اپنا راستہ نہیں بدلا کبھی اپنی روش کو چھوڑ کر دوسروں کا انداز بیان نہیں اپنایا۔ انھوں نے زندگی کو بے کم و کاست ویسا ہی اپنی کہانیوں میں اُجاگر کیا جیسا کہ اُسے پایا۔ انھوں نے کبھی زندگی کو سنوار کر پیش نہیں کیا۔ بلکہ پوری تلخ حقیقت کے ساتھ ان کے افسانوں اور ناولوں میں زندگی سمٹ آئی ہے۔ لیکن کبھی کبھی وہ ایسا کرنے میں حد سے تجاوز کرتی ہیں لیکن جہاں کہیں توازن سے کام لیا۔ ان کے فن میں ایک نیا نکھار اور منفرد انداز در آیا ہے۔ لحاف، کل، گندا، بھول بھلیاں عصمت کی ایسی کہانیاں ہیں جن کی وجہ سے وہ سخت تنقید کا نشانہ بنی۔ لیکن عصمت نے ان سب مخالفتوں کے باوجود خود کو کبھی غلط نہیں سمجھا۔ وہ جانتی تھی کہ ہم جس سماج میں زندگی گزار رہے ہیں وہاں اچھائی کے ساتھ برائی بھی بسی ہوئی ہے۔ وہ اس برائی کو سماج کا زخم تصور کرتی تھی اور اُس زخم کا علاج انھیں اُجاگر کرنا ہی تھا۔ اس لئے انھوں نے اپنے ناولوں اور افسانوں میں ان رستے زخموں کو سجا یا اور انھیں سماج کے سامنے آشکار کیا تاکہ معاشرے کو ان بیماریوں سے بچایا جاتا ہے۔ بقول عصمت چغتائی۔

”جب زخم میں مواد بھر جائے تو اس پر پٹیاں باندھنے سے بہتر کہ نشتر لوجراحی شروع کر دو۔“

عصمت چغتائی کو افسانہ نگاری پر کافی عبور حاصل تھا۔ ان کی کہانیوں میں موضوع و اسلوب منسلک نظر آتے ہیں۔ کہانی لکھنے کا ایک رچا ہوا انداز عصمت کے یہاں جا بجا نظر آتا ہے۔ دلکش زبان، انسانی نفسیات سے گہری وابستگی، گہرا مشاہدہ اپنے عہد کے مسائل سے گہری وابستگی، موضوعات کیلئے سازگار ماحول، ماحول کی بھرپور عکاسی، بے باک سوچ ان تمام چیزوں نے عصمت کے فن کو نیا لب و لہجہ دیا ان کے فطری رجحان نے ان کے فن میں ایسا نکھار پیدا کیا جو دوسروں کے پاس ناپید تھا۔ عصمت مشکل سے مشکل ماحول کی عکاسی بڑی آسانی سے اپنی کہانیوں میں کرتی ہے۔ نفسیاتی مسائل کو بھی انھوں نے بڑی خوبی سے اپنی کہانیوں میں برتا ہے۔ اس بات کا انداز ہمیں عصمت کے کہانیوں کے مطالعہ سے بخوبی ہو جاتا ہے۔ وہ افسانے کے فن و تکنیک سے بخوبی واقف تھی۔ عصمت کا ایک افسانہ ”ننھی کی نانی“ ہے۔ ننھی کی نانی اس عورت میں بہت ساری خرابیاں ہوتی ہیں لیکن ان خرابیوں اور منفی پہلوؤں کے باوجود ہم اس عورت سے ہمدردی کرنے پر مجبور ہیں۔ عصمت کی کہانیوں میں بہت ایسے

سارے کردار ہیں جن سے اس بات کی وضاحت ہوتی ہے کہ نفسیاتی تحریر عصمت کی نمایاں خصوصیت ہے۔ اس کے علاوہ وہ افادیت کو بھی خاص اہمیت دیتی ہے۔ اُن کے نزدیک ادب دل بہلائی کا ذریعہ نہیں ہے۔ وہ ادب کو زندگی کا عکس بنا کر دکھانا چاہتی ہے۔ وہ اُسے زندگی کو بہتر بنانے کیلئے استعمال کرنا چاہتی ہے۔ اسلئے انھوں نے سماج کی وہ سچائیاں یا تلخ حقیقتیں جنہیں پوشیدہ رکھنا ضروری خیال کیا جاتا تھا۔ انھیں اپنے قلم کے زور سے عیاں کیا۔ اس کا مقصد قارئین کو سستی لذت پہچانا نہیں تھا بلکہ اُن کی اصلاح کرنا تھا۔ انھیں سماجی برائیوں سے نفرت کروانا مقصود تھا۔ وہ لوگوں کی تلقین کو ہر جگہ مد نظر رکھتی تھی۔ اُن کی عریاں نگاری کے پیچھے فلاح و بہبودی کا جذبہ کارفرما تھا۔ اور اسکے لئے وہ بے دردی اور سفاکی سے گریز نہیں کرتی تھی۔

عصمت کو اپنے فن سے بہت زیادہ خلوص تھا۔ اس لئے شدید سے شدید مخالفتوں کے باوجود انھوں نے اپنی آزاد سوچ اور انشاء پر دراری میں کبھی کوئی پابندی عائد نہیں ہونے دی۔ اُن کا فن ہر جگہ مسکراتا، نیا، اُمتگوں سے بھرپور نظر آتا ہے۔ ساتھ ہی ساتھ اُن کے فن میں تیز وطن سے بھرپور جملے شامل ہوتے ہیں۔ روزمرہ کی زبان عام بول چال میں عصمت نے معنوی کی گہرائی و وسعت پیدا کی۔ اُن کے انداز بیان کی مقبولیت کا سبب اُن کی زبان میں پوشیدہ ہے۔ وہ جیسے عام کرداروں کا انتخاب اپنی کہانی میں کرتی ہے۔ ویسی ہی عام انسان خاص کر عورتوں کی زبان کو چٹارے کے ساتھ بیان کرتی ہے۔ روزمرہ کے معمولی الفاظ، محاورے، موقع کے لحاظ سے فقروں کا انتخاب تیکھا طنز، شوخی ظرافت کو بڑے فنکارانہ انداز و ہنرمندی سے استعمال کرتی ہے۔ عصمت کی زبانی نے عصمت کے فن میں بڑا زور پیدا کیا۔

غیر معمولی انداز بیان، روزمرہ کی تشبیہوں نے عصمت کے کرداروں کو قابل توجہ بنا دیا۔ لفظوں کو برتنے میں، موقع و محل کی مناسبت سے استعمال کرنے میں وہ خاص مہارت رکھتی ہیں۔ اُن کی یہ طنز و ظرافت سے بھری باتیں اُن کے فن کا سرمایہ ہے۔ انھوں نے اپنی تحریروں میں جس انداز گفتگو کو اپنایا ہے۔ وہ حقیقت سے بہت قریب نظر آتے ہیں۔ شاید اس لئے کہ جس طبقے کو انھوں نے اپنا موضوع بنایا۔ اُسے بہت قریب سے دیکھنے کا انھیں موقع ملا۔ اُن کے ساتھ رہنے کا موقع ملا تھا۔ اس لئے وہ ان کی نفسیات سے بخوبی آگاہی حاصل کر چکی تھی۔ انسانی نفسیات کی بھول بھلیوں کو بڑی کامیابی سے اپنے کرداروں میں جذب کرتی تھی۔ تعلیم کے دوران عصمت کو کالج کی لڑکیوں کے ساتھ وقت گزارنے کا موقع ملا تھا۔ اُن لڑکیوں کی زندگی کو عصمت نے قریب سے دیکھا تھا۔ اُن کے خیالات، ذہنی پیچ و خم، انداز گفتگو، ہنسی مذاق، اُن کے ارمان اس نوجوان طبقے سے جڑی ہزاروں باتوں کا براہ راست مشاہدہ کیا تھا۔ اُن کے سکھ دکھ کو سمجھ کر اپنے افسانوں میں اُسے فنی لوازمات کے ساتھ بھرپور انداز میں نچوڑ دیا تھا۔

عصمت کا فن فرسودگی سے آزاد نظر آتا ہے۔ اُن کے فن میں ایک حوصلے اور ہمت کا احساس ہوتا ہے۔ سیدھی سادی باتوں

میں بلا کی گہرائی پوشیدہ نظر آتی ہے۔ اُنھوں نے جس مخصوص طبقے کو اپنا موضوع بنایا ہے۔ اُس کے تمام اُتار چڑھاؤ کی وہ رمز شناس نظر آتی ہے۔ اس کے بیان میں وہ زیادہ تخیل کا سہارا نہیں لیتی ہے۔ بلکہ جو کچھ کھلی آنکھوں سے دیکھتی ہے۔ جو کچھ محسوس کرتی ہے اُسے بیان کر دیتی ہے۔ مگر کہانی کی تعمیر وروانی میں کوئی رکاوٹ نہیں آتی ہے۔

عصمت میں ایک کامیاب افسانہ نگار کی ساری خوبیاں بدرجہ اتم موجود ہیں۔ اُنھوں نے متعدد ناول بھی یادگار چھوڑے ہیں۔ خواتین افسانہ نگاروں بلکہ اُردو افسانہ نگاروں میں عصمت کو جو مقام حاصل ہے۔ وہ افسانوی ادب کی تاریخ میں بہت اہمیت رکھتا ہے۔ اُن کے اسلوب نگارش کا نہ تھکنے والا انداز اُن کا تیکھا طنز، اُن کا احساس، اُن کی زبان یہ وہ ساری خوبیاں ہیں۔ جس میں عصمت کی کامیابی کا راز پوشیدہ ہے۔

#### کتابیات :-

- (۱) آج کا اُردو ادب / ڈاکٹر ابواللیث صدیقی
- (۲) اُردو نثر کا تنقیدی مطالعہ / ڈاکٹر سنبل نگار

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## યૌગન્ધરાયણની યોજના –કૌટિલ્યની નજરે

Chetana Rabari

મહાકવિ ભાસે વિરચિત નાટક 'સ્વપ્નવાસવદત્તમ્' તેમની શ્રેષ્ઠ કૃતિ ગણાય છે. આ નાટકમાં મુખ્યત્વે ઉદયત અને વાસવદત્તાના પ્રણયનું નિરૂપણ કરવામાં આવ્યું છે. શુંગાર રસ પ્રધાન આ નાટકમાં બધા પ્રસંગો પાછળ આપણને એક વ્યક્તિત્વનો સતત અહેસાસ થતો રહે છે. તે છે રાજા ઉદયનનો મુખ્ય અમાત્ય યૌગન્ધરાયણ.

મહાકવિ ભાસે રાજકીય પરીપ્રેક્ષ્યમાં ઉદયન અને વાસવદત્તાનો પ્રણય નિરૂપ્યો છે. વાસ્તવમાં ઉદયનનું હરાઈ ગયેલું રાજ્ય પાછું મેળવવા યૌગન્ધરાયણે જે યોજના બનાવી છે તે પ્રમાણે ઉદયન અને વાસવદત્તાનું મિલન –વિરહ થાય છે અને ત્રીજા પાત્ર તરીકે પદ્માવતીનો પ્રવેશ થાય છે. આખા નાટકમાં યૌગન્ધરાયણ પ્રથમ અને અંતિમ અંકમાં જ રંગભૂમિ પર પ્રત્યક્ષ થાય છે. પરંતુ તેણે ગોઠવેલાં પ્યાણા આખા નાટકમાં પોતાના પાત્ર ભજવી જાય છે. યૌગન્ધરાયણની યોજના રાજકીય છે. તેથી સ્વાભાવિક રીતે જ આપણી નજર કૌટિલ તરફ જાય છે. આ સંદર્ભ કૌટિલ્ય શું કહે છે તે જાણવું રસપ્રદ થઈ રહેશે. આનાથી યૌગન્ધરાયણની યોજના રાજકીય દ્રષ્ટીએ કેટલી ઉપયુક્ત છે તે જાણી શકાશે.

કૌટિલ્યના મતે કોઈપણ રાજકીય કાર્ય મંત્રણા કર્યા પછી જ કરવું જોઈએ<sup>૧</sup>. મંત્રણા કર્યા પછી કાર્ય પૂર્ણ ન થાય ત્યાં સુધી તે યોજના ગુપ્ત રાખવી જોઈએ. આ માટે ત્રણ કે ચાર મંત્રીઓ સાથે જ મંત્રણા કરવી જોઈએ<sup>૨</sup>. વળી દેશ, કાલ અને કાર્યને ધ્યાનમાં રાખીને બે મંત્રીઓ સાથે પણ યોજના બનાવી શકાય. યોજનાનો હેતુ નક્કી થઈ ગયા પછી સમય વ્યર્થ ન કરતા તરત જ તેનો અમલ કરવો જોઈએ<sup>૩</sup>. યોજનાની સફળતા તેની ગુપ્તતા પર છે. આ માટે આખી યોજનાને મુખ્ય વ્યક્તિ જ જાણતો હોવો જોઈએ. યોજનામાં સામેલ વ્યક્તિઓને જ કામ સોંપ્યું હોય તે પણ તેટલી જ જાણકારી ધરાવતો હોવો જોઈએ. એટલેકે યોજનાનાં વિવિધ તબક્કાઓ જે વ્યક્તિ પાસે પૂર્ણ કરાવવાનાં હોય તે વ્યક્તિને તેટલા તબક્કાનું જ જ્ઞાન હોવું જોઈએ. સમગ્ર યોજનાનું નહીં. આ સંદર્ભમાં કૌટિલ્ય પુરોગામી આચાર્ય ભારદ્વાજનો મત ઠાંકે છે.

तस्माभास्य परे विधुः कर्म कर्म किचिगग्चिकीर्चिजम् ।

आरब्धारस्तु जानीयुरारब्धं कृतमेव वा ॥

તેથી બીજા કોઈ કાર્યને જાણતા ન હોય. યોજનાનો આરંભ કરનાર માત્ર આરંભને જાણે.

તેથી સંપૂર્ણ જાણકારી યોજનાને અંતે જાણે.

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કૌટિલ્યએ યોજના માટે મંત્રણાનાં પાંચ અંગો બતાવ્યા છે. (૧) કર્મણારીમ્ભોપાયઃ (કાર્ય આરંભ કરવાનો ઉપાય) (૨) પુરુષદ્રવ્યસમ્પત્ (માનવધન તથા ખર્ચનો વિચાર) (૩) દેશકાલવિભાગઃ (સમય અને સ્થળનો વિચાર. (૪) વિનિપાત પ્રતિકાર વિઘ્નોનો ઉપાય (૫) કાર્યસિદ્ધિઃ કાર્યણી સફળતા.

કાર્ય કરવા માટે કેટલાં માણસોની જરૂર પડશે? ખર્ચ કેટલો થશે? કેટલા સમયમાં યોજના પૂર્ણ કરવાની છે? ક્યા સ્થળે ક્યા સમયે શું કામ કરવાનું છે? વગેરે બાબતોનો પૂર્ણ વિચાર કરેલો હોવો જોઈએ. યોજનાકારે યોજનાનાં વિવિધ તબક્કાઓ વિવિધ વ્યક્તિઓ પાસે કરાવવા જોઈએ. યોજનાનો એક તબક્કો પૂર્ણ થાય ત્યાં સુધીમાં બીજા તબક્કાની તૈયારી શરૂ કરી દેવી જોઈએ. આ યોજનામાં યોજનાકારે ગુપ્તચરો, દૂતો, પ્રધાન, (મંત્રી) અમાલ્ય, શગુરાજના સેવકો વગેરેનો ઉપયોગ કરવો જોઈએ. હવે આપણે 'સ્વપ્નવાસવદત્તમ્' મા યૌગન્ધરાયણની યોજના વિશે જોઈએ.

યૌગન્ધરાયણ રાજા ઉદયનનો અમાલ્ય છે. ઉદયનનું રાજ્ય આરુણીએ જીતી લીધું છે. આથી ઉદયન સપરિવાર લાવણક ગામમાં આવીને રહ્યો છે. રાજ્ય પાછું મેળવવાની તેની ઉદાસીનતા યૌગન્ધરાયણ જોઈ શકતો નથી. ઉદયનનું જીતાઈ ગયેલું રાજ્ય પાછું મેળવવા તે એક યોજના બતાવે છે. આ યોજના પ્રમાણે તે આરુણીને રાજા ઉદયનને લઈને શિકાર રમવા મોકલી દે છે. વાસવદત્તાને વિશ્વાસમાં લઈને આ આખી યોજના બનાવી છે. ઉદયનની ગેરહાજરીમાં લાવણકમાં આગ લાગવાની એક કૃતક ઘટના ઊભી કરવામાં આવી છે. જેમાં બળી રહેલી વાસવદત્તાને બચાવવા યૌગન્ધરાયણ આગમાં ફૂટી પડે છે અને બન્ને બળી જાય છે. ત્યારબાદ યૌગન્ધરાયણ વાસવદત્તાને લઈને તપોવનમાં આવે છે કે જ્યાં પદ્માવતી છે. વાસવદત્તાને પદ્માવતી પાસે થાપણ તરીકે મૂકે છે. ત્યારબાદ બ્રહ્મચારીનું આગમન લાવણક ગામમાં ઘટેલી ઘટનાથી વાકેફ થવા માટે કરાવવામાં આવ્યું છે.

બીજી બાજુ વાસવદત્તાનાં અવસાનમાં સમાચારથી દુઃખી બનેલ રાજાને ડુમણવાન વિદૂષક સાથે મગધ નરેશ દર્શકનો મહેમાન બનાવે છે. જ્યાં તેના ગુણોથી આકર્ષાઈને દર્શક પદ્માવતીનાં ઉદયન સાથે લગ્ન કરાવે છે. ત્યારબાદ રાજકીય ચર્ચા વિચારણા માટે ઉદયનનું દર્શકનાં મિત્રો સાથે મિલન ગોઠવ્યું છે. પાંચમાં અંકમાં અંતે આપણે મિત્રોની સહાય વાળું મોટું સૈન્ય લઈને આરુણી પર આક્રમણ કરવા આરુણી ફૂંચ કરી ગયો છે. તેની જાણકારી મેળવીએ છીએ. છઠ્ઠા અંકમાં રાજ્યની પુનઃ પ્રાપ્તિનાં સમાચાર સાથે હવે યોજનાનો અંતિમ તબક્કો ઉદયન અને વાસવદત્તાનું મિલન કરાવવાનો શરૂ થાય છે. આ માટે ઘોષવતી જાણાનો પ્રસંગ ઉપયોગી છે. ત્યારબાદ પ્રઘોતમહાસેનનો ફૂંચકીય અને ઘાત્રીનો પ્રવેશ પણ યોજનાનો એક ભાગ છે. અંતે કાર્યસિદ્ધી થતી દર્શાવી છે.

યૌગન્ધરાયણણી આ યોજના પાંચ તબક્કાઓમાં વહેચાલી છે. (૧) ઉદયન અને વાસવદત્તાને અલગ કરવા. (૨) વાસવદત્તા ને પદ્માવતી પાસે થાપણ તરીકે મૂકવી અને બ્રહ્મચારી પાસેથી લાવણકનો વૃત્તાન્ત જાણવો. (૩) પદ્માવતી સાથે ઉદયનનું લગ્ન અને મિત્ર રાજાઓ સાથે મંત્રણા (૪) યુધ્ધ અને વિજય (૫) વાસવદત્તા અને ઉદયનનું પુનઃ મિલન.

પ્રથમ તબક્કાની સફળતા માટે યૌગન્ધરાયણે રૂમણવાનનો પ્રયોગ કર્યો છે. જે રાજાને શિકાર કરવા લઇ જાય છે અને બીજી બાજુ પોતે અને વાસવદત્તા બળી ગયા છે તેવી જાહેરાત કરાવે છે. આ તબક્કે વાસવદત્તાનાં અવસાનના સમાચારથી દુઃખી બનેલા રાજાને સ્વસ્થ રાખવાનો ભાર રૂમણવાન પર છે.

બીજા તબક્કાની સફળતા માટે યૌગન્ધરાયણે મતે જવાબદારી લીધી છે. તે સફળતા પૂર્વક વેશપરિવર્તન કરીને વાસવદત્તાને અવન્તીકાના વેશમાં પદ્માવતી પાસે થાપણ તરીકે મૂકે છે. વળી લાવણકમાંથી નીકળી ગયા પછી પોતાની યોજનાનો પ્રથમ તબક્કો કેટલો સફળ થયો અને આખી ગતિવિધિ શું થઇ તે જાણવા બ્રહ્મચારીનું આગમન પણ યૌગન્ધરાયણે જ કરાવ્યું છે. બ્રહ્મચારી રાજાનો ગુપ્તચર છે. કૌટિલ્યએ જે ગુપ્તચરોની ગણતરી કરાવી છે. તે પ્રમાણે આ બ્રહ્મચારી 'તાપસ' પ્રકારનો ગુપ્તચર છે. તાપસ ગુપ્તચર માટે કૌટિલ્ય કહે છે કે 'મુળ્લો જટિલો વા વૃત્તિકમ્મિ તાપસવ્યસ્થનઃ|'<sup>૬</sup> એટલે કે આજીવિકા મુંડન કરાવી અથવા જય બાંધીને રાજાનું કાર્ય કરનાર 'તાપસ' ગુપ્તચર કહેવાય.

યૌગન્ધરાયણે યોજનાનાં આ બીજા તબક્કામાં તાપસ ગુપ્તચરનો ઉપયોગ કર્યો છે. આ બ્રહ્મચારી વેશમાં રહેલ ગુપ્તચર યૌગન્ધરાયણની આખી યોજના જાણતો નથી. માત્ર તેને તો લાવણકમાં જે ઘટના ઘટી તેનું અસરકારક વર્ણન તપોવનમાં કરવાનું છે. તેની સાથેના વ્યવહારથી એવું લાગે છે કે બ્રહ્મચારીને એ પણ ખબર નથી અહીં યૌગન્ધરાયણ હાજર છે. બ્રહ્મચારી પાસેથી લાવણકનો વૃત્તાન્ત કઢાવવાનો સંપૂર્ણ દોર યૌગન્ધરાયણે પોતાના હાથમાં રાખ્યો છે અને જેવી જરૂરી માહિતી મળી જાય છે કે તરત જ તે બ્રહ્મચારીને આરામ કરવાના બહાને વિદાય કરે છે. ત્યારબાદ પોતે પણ હોય તેમ લાગે છે. જતાં જતાં તે યોજનાની સફળતાનો અંદાજ લગાવી જાય છે અને બોલે પણ છે કે 'અર્ધમં અવસિતં ભારમ્ |' આ વાક્ય તેની યોજનાની અડધી સફળતા માટે છે.

યોજનાનો ત્રીજો તબક્કો વિદૂષક દ્વારા પૂર્ણ કરવામાં આવ્યો છે. આ તબક્કા પ્રમાણે વિદૂષકને રાજા ઉદયન સાથે મગધનરેશ દર્શકનો મહેમાન બનાવવામાં આવ્યો છે. જે દર્શકને ઉદયનનાં ગુણોને કારણે બહેન પદ્માવતી સાથે લગ્ન કરવાનો વિચાર આવે છે. લગ્ન પછી જ દર્શક ઉદયનનું રાજ્ય પાછું ગેળવવા મદદ કરવા ગિત્રરાજાઓ સાથે મંત્રણા ગોઠવી છે.

યૌગન્ધરાયણની યોજનાનો આ તબક્કો સૌથી અગત્યનો છે. કારણ કે આરૂણીનાં મોટા સૈન્યને હરાવવા માટે ઉદયનનું સૈન્ય પણ ખુબ મોટું અને બળવાન હોવું જોઈએ. વર્તમાન સંજોગોમાં તો ઉદયનનું સૈન્ય ખુબ નાનું અને અસ્તવ્યસ્ત છે. આથી બીજા રાજા સાથે સંધી કરવી પડે. યૌગન્ધરાયણ ઉદયન અને દર્શક વચ્ચે સંધી કરાવવા માગે છે. જેથી પ્રધોત મહાસેનના સૈન્યની સાથે સાથે દર્શકના સૈન્યનો પણ ઉપયોગ કરી શકાય. હવે દર્શક હારેલા રાજા ઉદયન સાથે શા માટે સંધી કરે? આ પ્રશ્નનો ઉકેલ યૌગન્ધરાયણ ઉદયનનાં ગુનો અને વાસવદત્તાનો પદ્માવતી સાથેનો વાર્તાલાપમાં જુએ છે. વળી દર્શકની સાથે ઉદયનની સંધી માત્ર રાજ્ય પુનઃ પ્રાપ્તિ માટે જ થાય તેમ યૌગન્ધરાયણ નથી ઈચ્છતો. પણ ઉદયનનું રાજ્ય ચિરસ્થાયી બંને તેમ પણ ઈચ્છે છે. આ માટે સંધી દીર્ઘકાલ પર્યંતની ચાલે તે જરૂરી છે. આ માટે વિવાહ પુત્ર આદાન પ્રદાન બન્ને

રાજાઓ વચ્ચે થવું જોઈએ. અહીં ઉદયનનાં પદ્માવતી સાથે લગ્ન કરાવીને ચીરકાલની સંધી ઊભી કરવામાં આવી છે. ઉદયન પદ્માવતીના લગ્ન સરળતાથી થાય તે માટે કદાચ યૌગન્ધરાયણે જ પુષ્પક-ભદ્રક વગેરે જ્યોતિષીઓ પાસે ભવિષ્યવાણી કરાવી હશે. આ યોજનાનાં આ તબક્કાનું ફળ યોગ્યા અંકમાં અંતે જ જાણવા મળે છે. જેમાં વાસવદત્તાની યાદથી દુઃખી બનેલા રાજાને વિદૂષક જણાવે છે કે રાજા દર્શક તેમના મિત્રો સાથે ઉદયનનું મિલન ચર્ચા વિચારણા માટે કરાવવાનું ગોઠવ્યું છે. વિદૂષક બોલે છે કે ‘उचितं तत्रभवता मगधराजस्यापरहनकाले भवन्तमगतः कृत्वा सूहजनदर्शनम्’<sup>૭</sup>

મિત્ર રાજાઓ સાથેની મંત્રણા સફળ રહી હશે. તેનું અનુમાન આપણે પાંચમા અંકના અંતે આવતા યુધ્ધ માટેના રૂમણવાનનાં પ્રસ્થાનથી જાની શકીએ છીએ. જેમાં રૂમણવાન ખુબ મોટું સૈન્ય લઈને આરુણી પર આક્રમણ કરવા ગયેલા રાજાના રાજ્ય પર કોઈ શત્રુ રાજા આક્રમણ કરી દે. (પ્રાણ્ણીગ્રાહ) તે માટે આકંદ રાજાને ગોઠવવામાં આવ્યો છે વગેરે બાબતે કોઈને કોઈ શંકા રહેતી નથી. યૌગન્ધરાયણની યોજનામાં આ તબક્કો રાજકીય ગતિવિધિથી સૌથી વધુ પ્રવૃત્ત છે.

છઠ્ઠા અંકથી હવે આપણે યૌગન્ધરાયણનાં અંતિમ તબક્કામાં પ્રવેશ કરીએ છઈએ. જેમાં વાસવદત્તા અને ઉદયનનું પુનઃમિલન કરાવવામાં આવે છે.

વત્સદેશ જીતાઈ ગયો છે તેથી રાજા નિશ્ચિત છે પણ વાસવદત્તાની યાદ તાજી છે. આ વખતે તે જે ‘સુયામુન’ મહેલમાં બેઠો છે તેની નીચે જ કોઈ અજાણ્યો વ્યક્તિ ઘોષવતી વિના વગાડે છે. આ પણ યૌગન્ધરાયણ દ્વારા મોકલેલ કોઈ રાજકીય સેવક હોઈ શકે. આ પ્રસંગથી ઉદયનનું વાસવદત્તા તરફનું મન વધુ ઢળે તે દર્શાવવામાં આવ્યું છે. ઘોષવતીનું મિલન થતાં ઉદયન અને વાસવદત્તાનું પણ મિલન થવાની આશા ઊભી થતી દર્શાવી છે.

આ અંતિમ તબક્કાનો પાછળનો ભાગ યૌગન્ધરાયણ પ્રઘોત મહાસેનની સહાયથી પાર પાડે છે. આ તબક્કામાં ઉદયન સમક્ષ યૌગન્ધરાયણ હાજર રહે તે જરૂરી છે. જ્યારે વાસવદત્તાની ઓળખ છતી થાય ત્યારે રાજાના મનમાં ઉદભવતા પ્રશ્નોનું સમાધાન માત્ર યૌગન્ધરાયણ જ કરી શકે. યૌગન્ધરાયણ પ્રથમ તબક્કામાં વાસવદત્તાને પદ્માવતી પાસે મુકીને તરત જ પ્રઘોત મહાસેન પાસે ગયો હશે અને આ અંતિમ તબક્કા વિશે ચર્ચા કરી હશે. તેથી જ વાસવદત્તાના માતા-પિતાએ કંચુકીય અને માતા-પિતાના હૈયે રહેલું છે. આ તબક્કા પ્રમાણે વાસવદત્તાને સૌ પ્રથમ પદ્માવતી ઓળખે તો આખી યોજના સરળતાથી પાર પડે તેમ યૌગન્ધરાયણે ઈચ્છ્યું હશે. માટે જ વાસવદત્તા અને ઉદયનનું ચિત્ર પદ્માવતીને બતાવવામાં આવે છે. આ ચિત્ર પદ્માવતી જુએ એટલે તરત જ અવંતિકા ના વેશમાં રહેવી વાસવદત્તા છે તેમ જાની જાય. ત્યાર પછી ઉદભવતા પ્રશ્નો માટે યૌગન્ધરાયણ પોતે જ મૂળ વેશમાં પાછો આવે છે. જે યોજનાની સફળતા માટે વાસવદત્તાનું છુપા વેશે રહેવું અત્યંત જરૂરી હતું. તે જ યોજનાની પૂર્ણતા માટે વાસવદત્તાનું પ્રત્યાજ્ઞાન ઉપયોગી બની રહેલું છે.

યૌગન્ધરાયણની આ યોજનાનાં વિવિધ તબક્કાઓ માટે જે જે વ્યક્તિને ભાર આપ્યો છે તે વ્યક્તિ માત્ર તેટલા તબક્કા વિશે જ જાણે છે. સમગ્ર યોજના તો યૌગન્ધરાયણ, રૂમણવાન અને



વાસવદત્તા જ જાણે છે. બ્રહ્મચારી અને વિદૂષક પણ આખી યોજના જાણતા નથી. જો કે આ યોજના વાસવદત્તાનાં પ્રેમાળ પિતા પ્રઘોત મહાસેન જાણતાં હશે.

યૌગન્ધરાયણે આ યોજના કર્યા પછી તરત જ તેનો અમલ શરૂ કરી દીધો છે અને એક તબક્કા પછી તરત જ બીજો તબક્કો શરૂ કરી દીધો છે. સમય વ્યય થવા દીધો નથી. આ યોજનામાં યૌગન્ધરાયણે, રુમણવાન, બ્રહ્મચારી, વિદૂષક, પ્રઘોત મહાસેનનો કંચૂકીય અને ઘાત્રી, પદ્મિનિકા, મધુરિકા, વીણા વગાડનાર અજાણ્યો વ્યક્તિને સામેલ કર્યા છે. આ યોજનાનાં સ્થળ તરીકે મુખ્યરૂપથી દર્શકનું રાજ્ય બનાવ્યું છે. આ યોજના સંભવતઃ બે થી ચાર માસનો ગાળો કલ્પવામાં આવ્યો હશે. યૌગન્ધરાયણની આ યોજના કૌટિલ્યની દ્રષ્ટીએ એક સંપૂર્ણ રાજકીય છે અને તેમાં યૌગન્ધરાયણ સફળ રહ્યો છે. આ યોજના એટલી બધી વિચારણાના અંતે થઈ છે કે તેમાં વિઘ્નો તો નામ માત્ર પણ નથી. કદાચ વ્રમદવનમાં વાસવદત્તાની ઓળખ ઊભી થવાનો પ્રસંગ આવી પડતો પણ તેણે યૌગન્ધરાયણ સફળતાથી નિવારી દે છે.

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૪. એજન.
૫. એજન
૬. એજન
૭. સ્વપ્નવાસવદત્તમ્ -મહાકવિભાસવિરચિતમ્ -અંક ૪

સંદર્ભ ગ્રંથઃ

૧. સ્વપ્નવાસવદત્તમ્ - ભાસ વિરચિત -સરસ્વતી પ્રકાશન -અમદાવાદ
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